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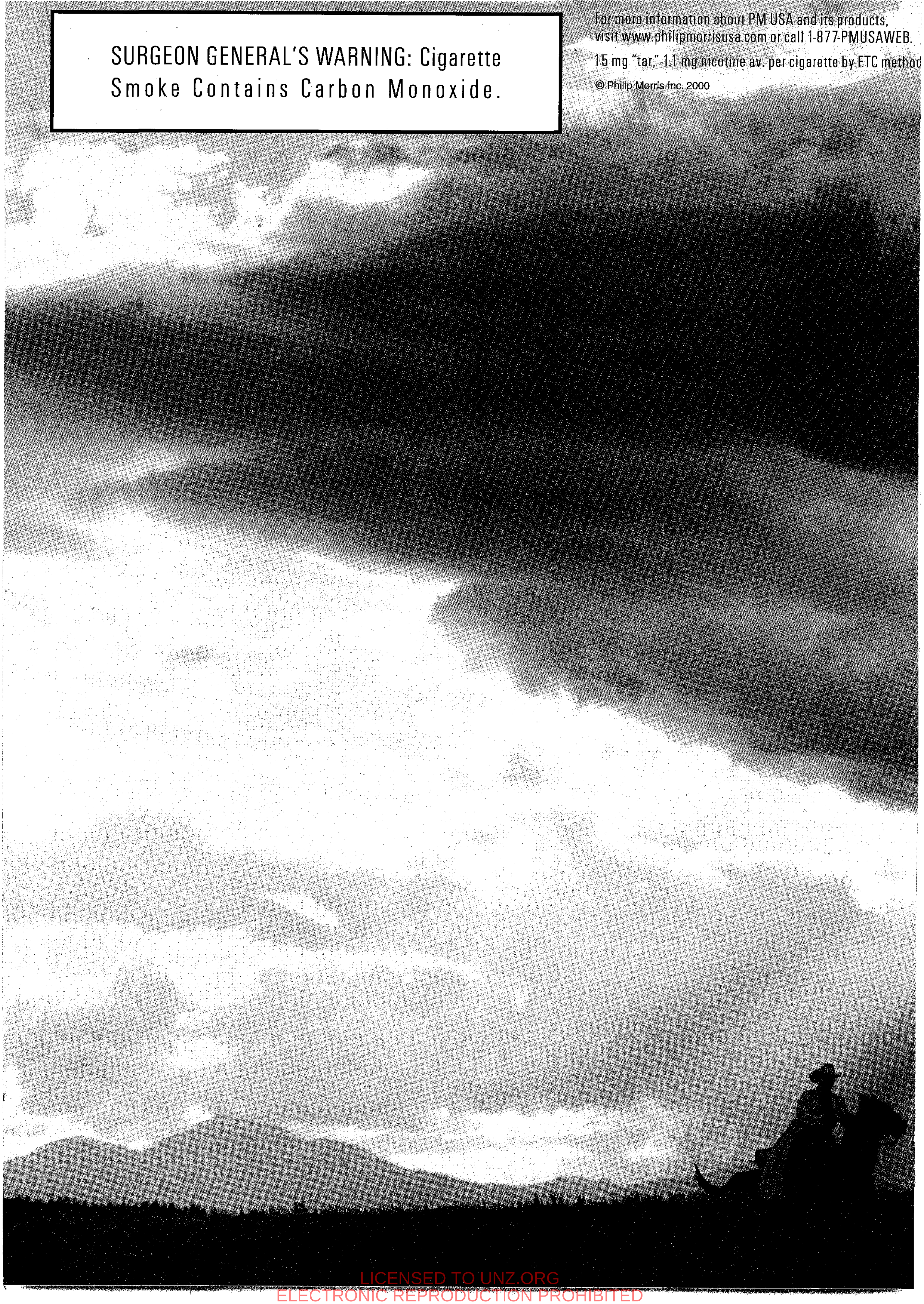

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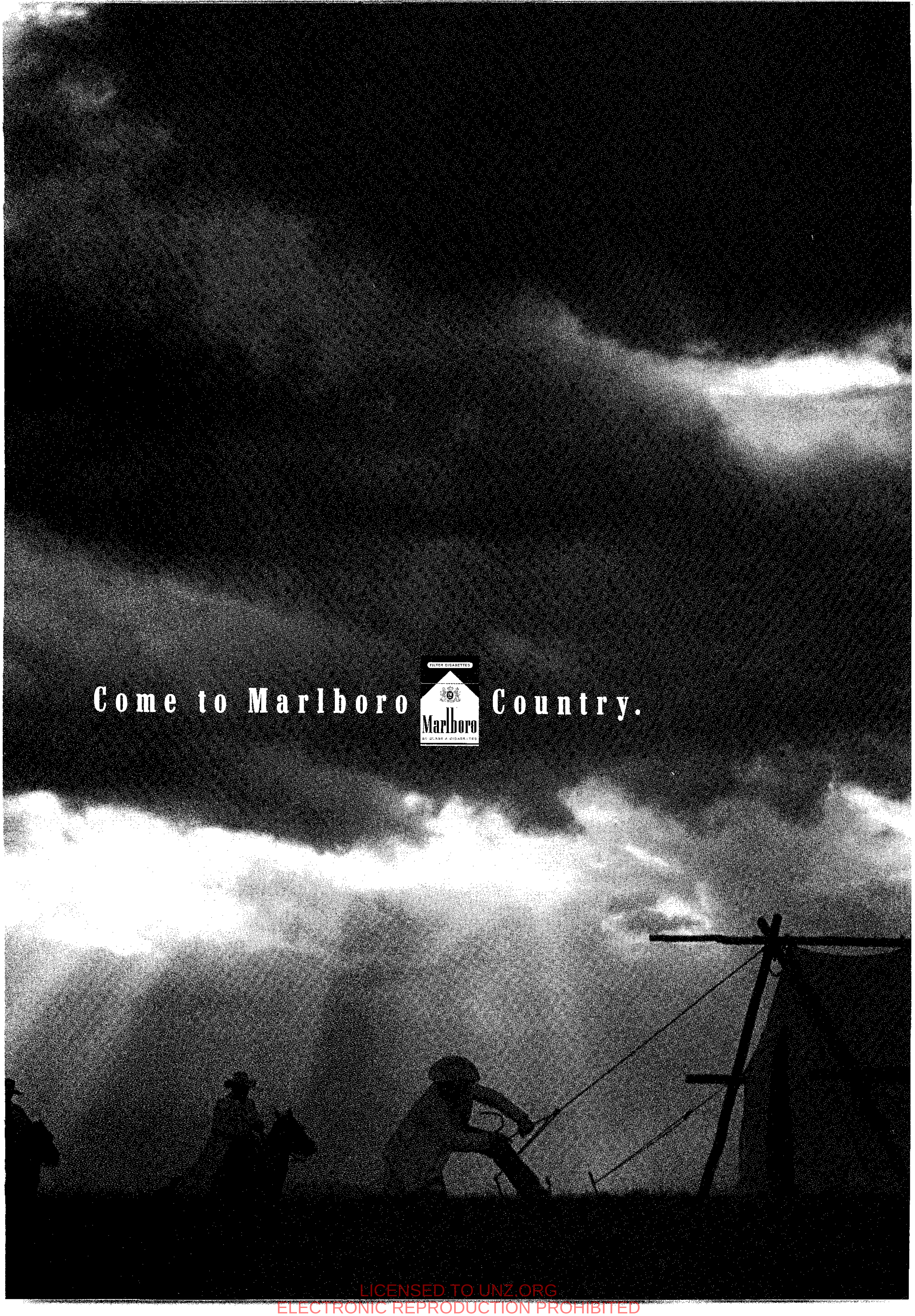
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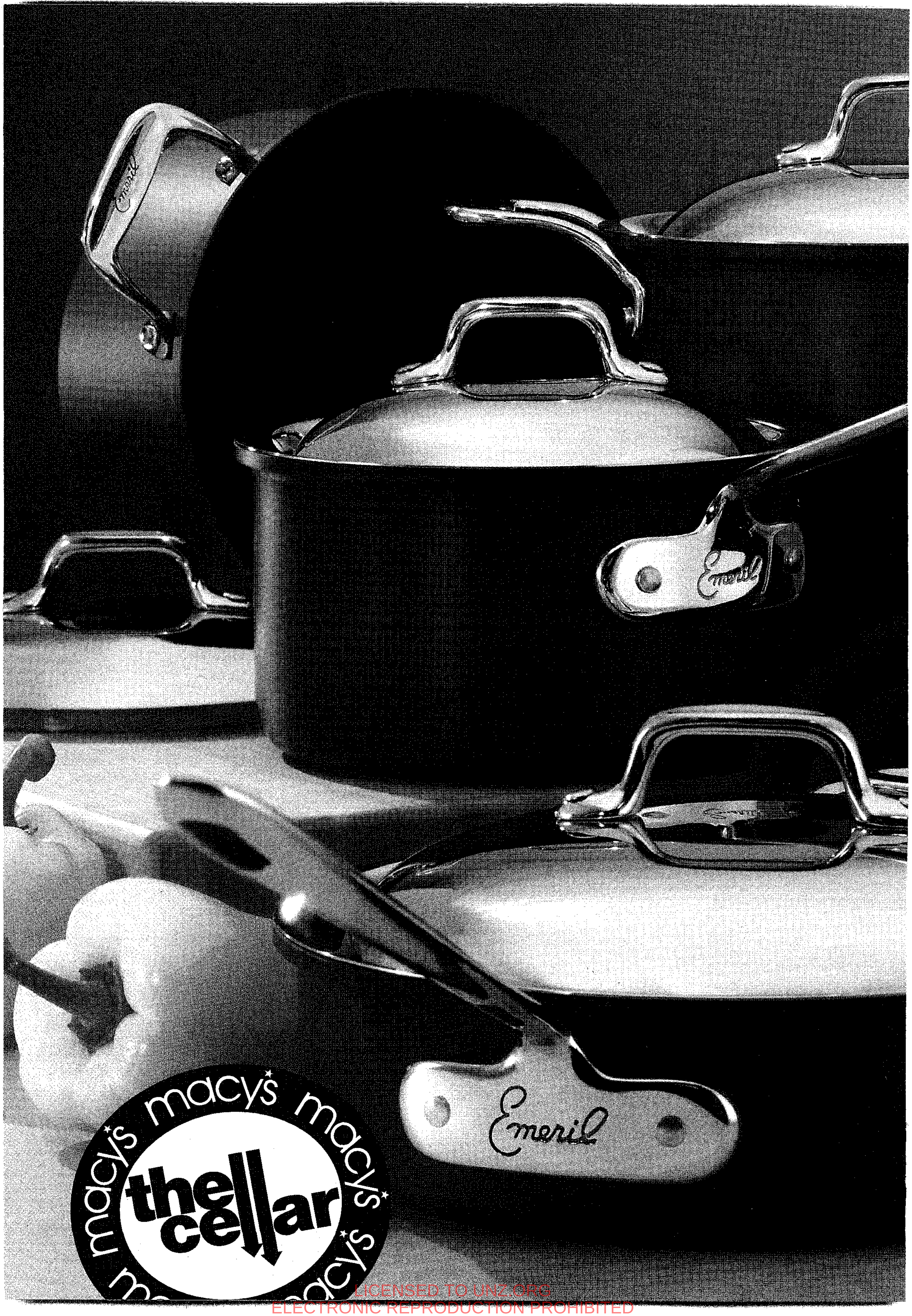

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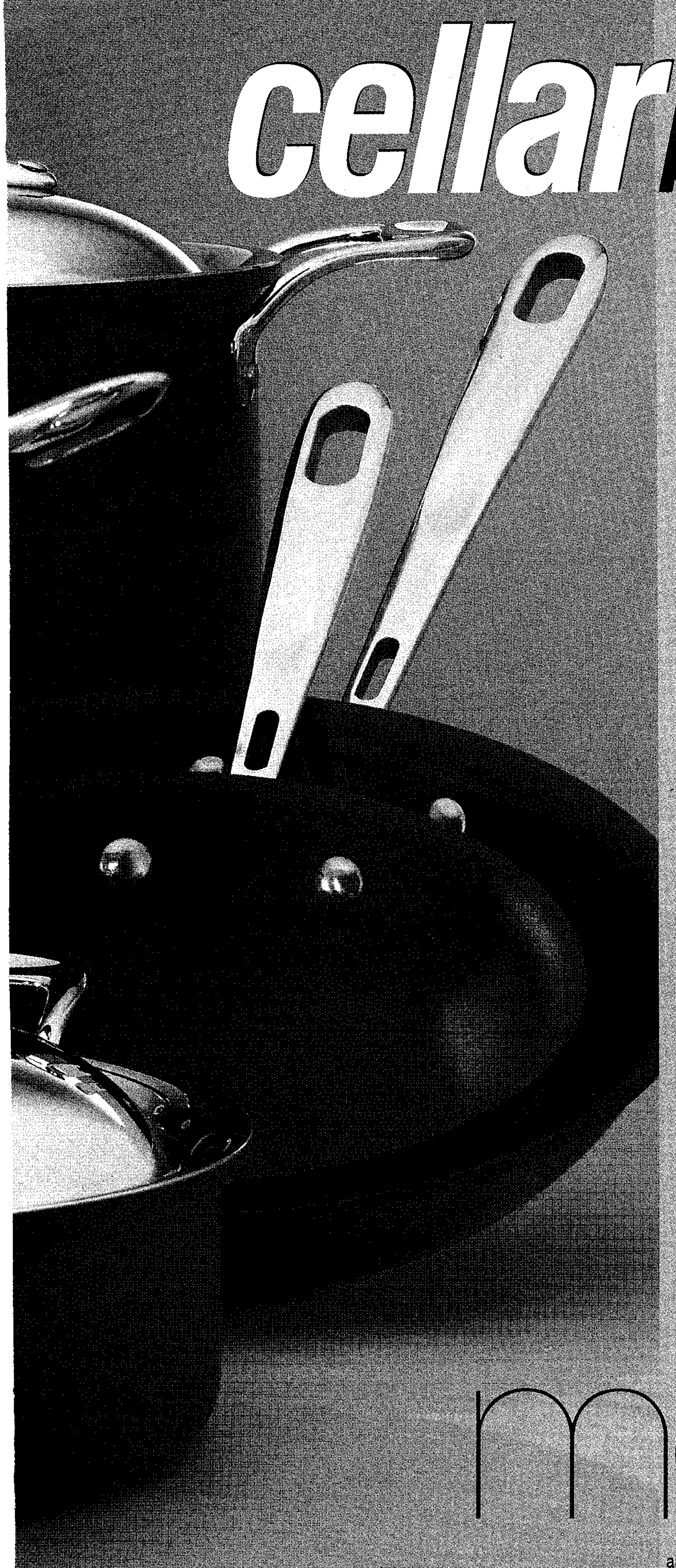

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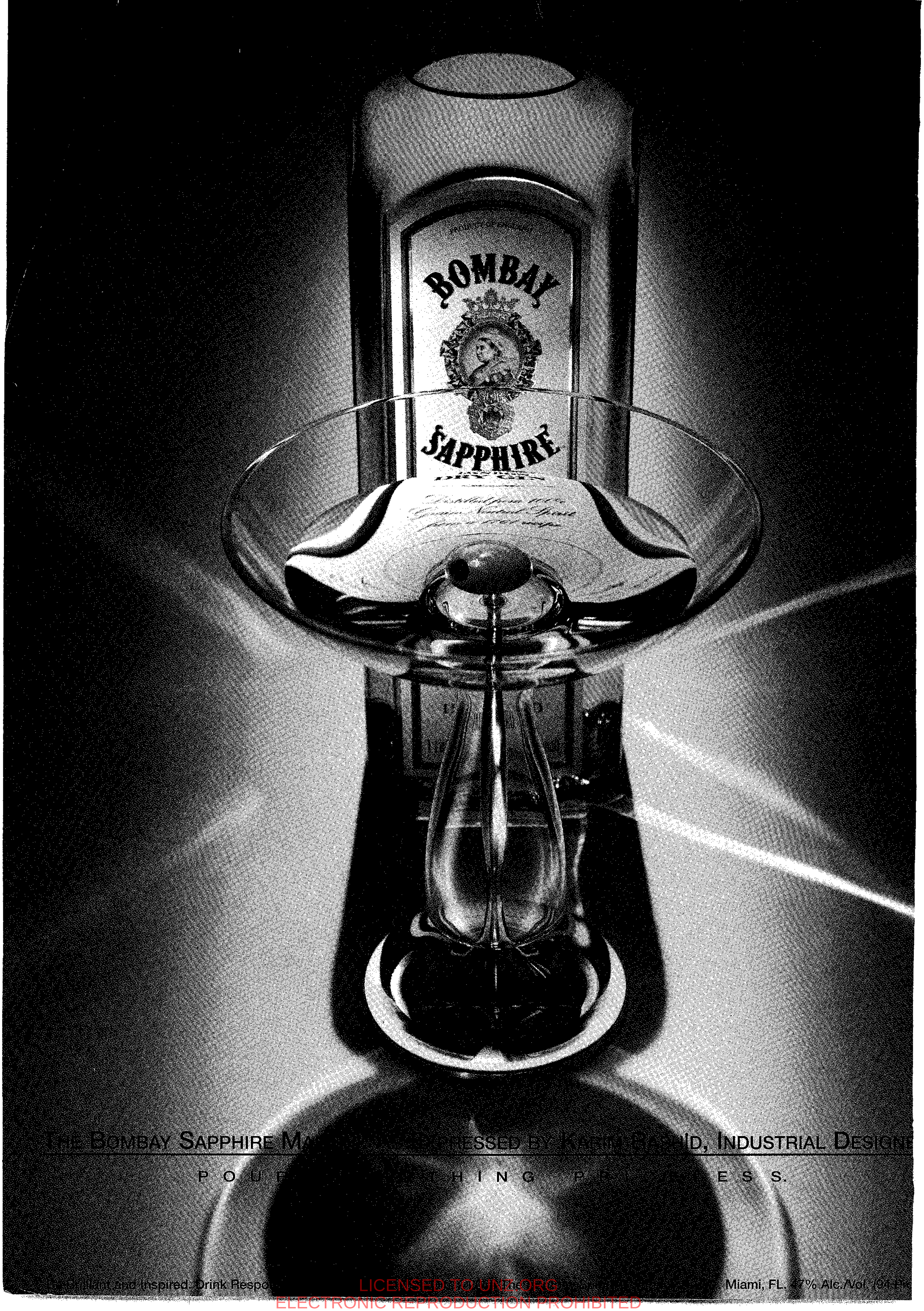
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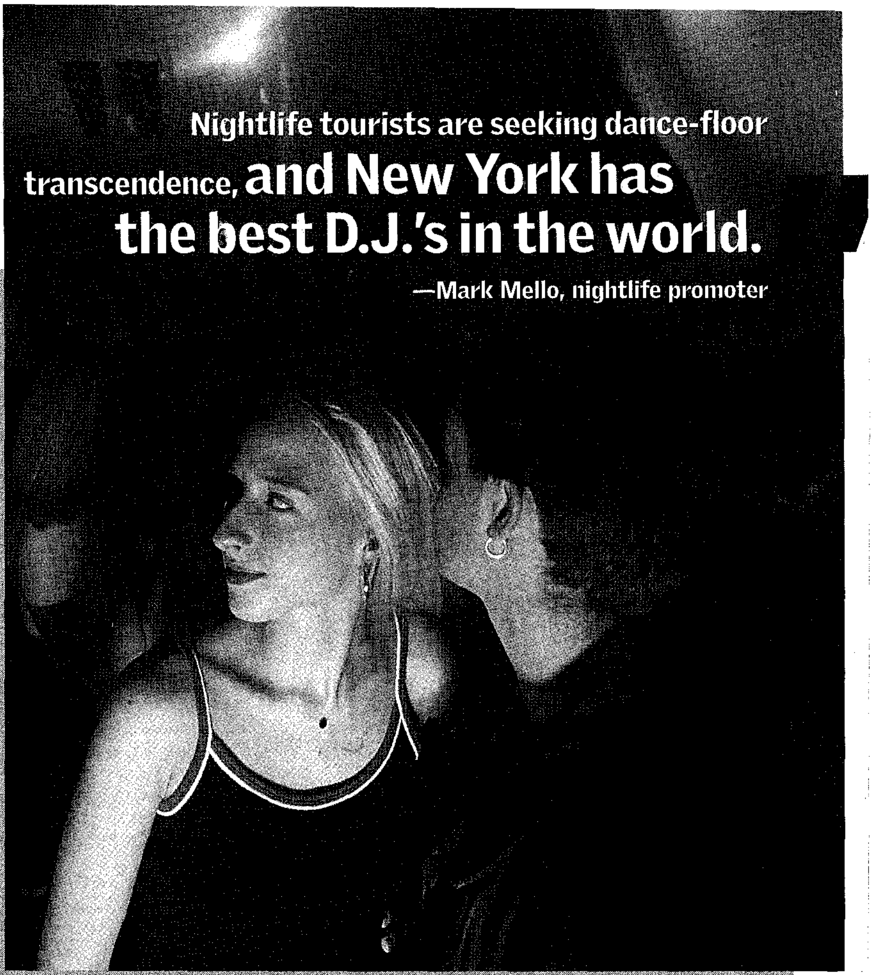


Nightlife tourists are seeking dance-floor transcendence, **and New York has the best D.J.'s in the world.**

—Mark Mello, nightlife promoter

52 **A Night in the Life**

Club Crawl New York's club scene is so strong even Rudy couldn't kill it. An overview of the best in the city's nightlife—from drag dens to schmoozy singles scenes to parties that last long past dawn. • **Night Trippers** **Ethan Brown** reports on a new breed of tourists who are trading in their cameras for glowsticks and paying plenty of pounds to party for a weekend in New York's coolest clubs. • **Sleepless on Saturday** **Derek de Koff** risks his life—or at least his sanity—to see how late Twilo's legendary Saturday-night party with Junior really goes . . . and what goes down hour by hour. • **Rock Royalty** In a time when hot clubs burn out faster than you can say "cabaret license," the China Club is the nightspot that time forgot (but musicians and movie stars and athletes and topless dancers and regular folk didn't). By **Craig Horowitz**.

44 **A Tale of One City** by Chris Smith

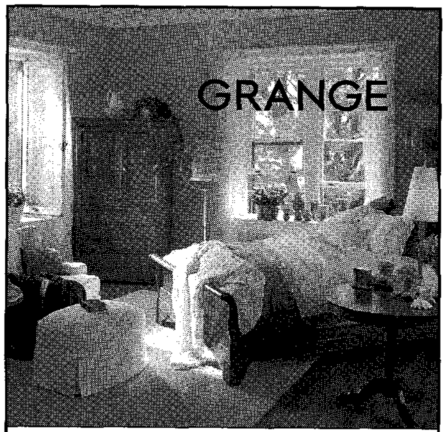
It was the best of times. It was the worst of times. It was the exquisite torture of two home teams. Chris Smith covered the drama between the Mets and the Yankees; and a team of writers and photographers fanned out to report on the chaos as an entire city went nuts for baseball.

72 **Space Maker** by Wendy Goodman

Art dealer Marianne Boesky fell for a TriBeCa loft that was tall, dark, and narrow. Happily for her, Richard Gluckman, the art world's favorite architect, succumbed to its charms as well. The result: a tall, cool mix of home and showplace.

COVER: PHOTOGRAPH BY MICHAEL SOFRONSKI

Photograph by Mark Peterson/Saba.



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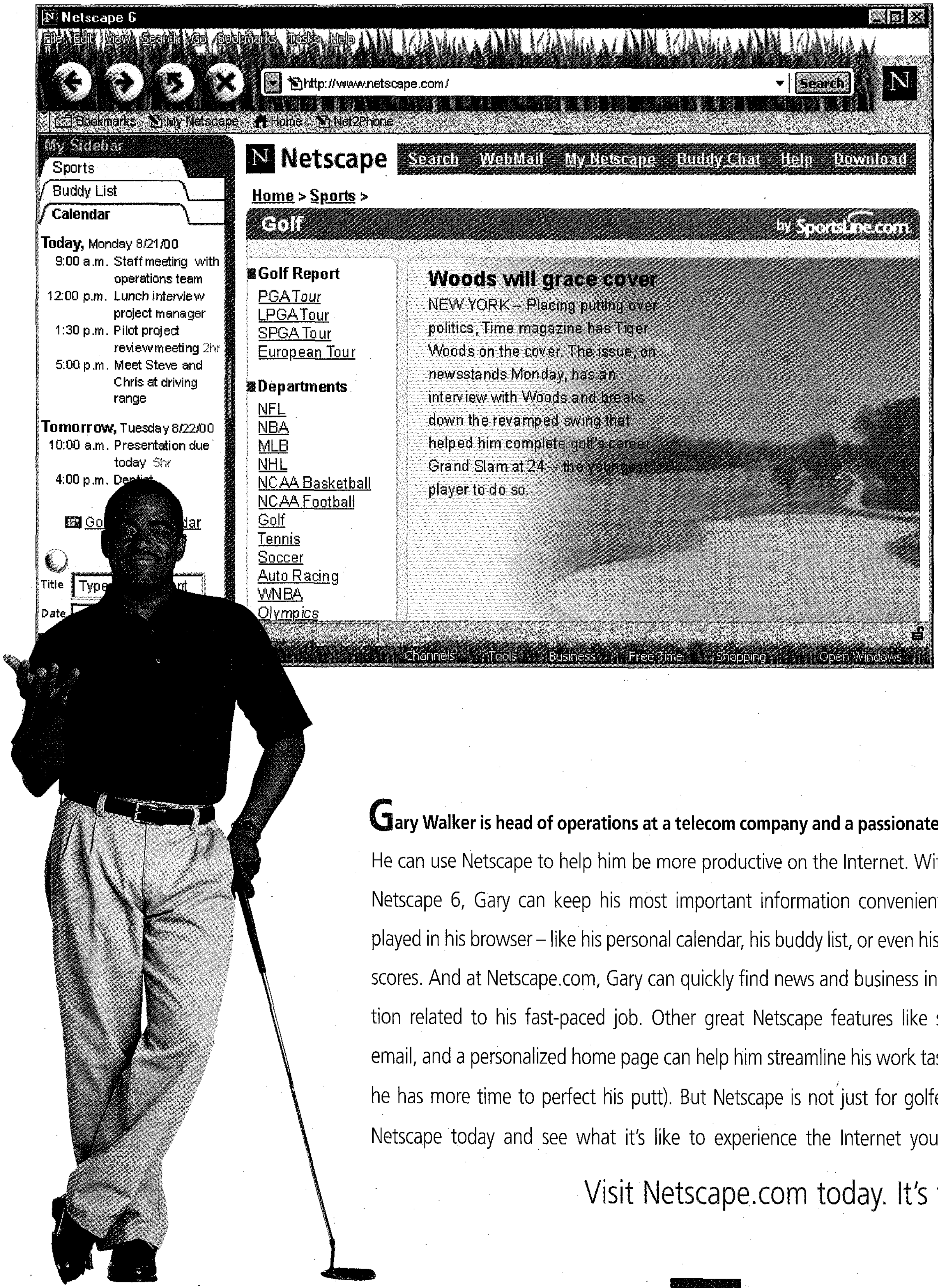
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9:00 a.m. Staff meeting with operations team
12:00 p.m. Lunch interview project manager
1:30 p.m. Pilot project review meeting 2hr
5:00 p.m. Meet Steve and Chris at driving range

Tomorrow, Tuesday 8/22/00
10:00 a.m. Presentation due today 5hr
4:00 p.m. Dentist

Golf Report
- PGA Tour
- LPGA Tour
- SPGA Tour
- European Tour

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- NFL
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- NHL
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- Soccer
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- Olympics

Woods will grace cover

NEW YORK -- Placing putting over politics, Time magazine has Tiger Woods on the cover. The issue, on newsstands Monday, has an interview with Woods and breaks down the revamped swing that helped him complete golf's career Grand Slam at 24 -- the youngest player to do so.

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Letters

> "Vassar boys were charming and articulate. **I'm not sure Lazio actually could have gone there.**"
>
> **—Richard Gleiner**

Only the Lonely

A while back, we were "treated" to an article about all the vacuous, self-centered, snobby singles who summer in the Hamptons—and now the same people are back in Manhattan ["Blind Ambition," by Maer Roshan and Carl Swanson, October 23]. As far as I'm concerned, they deserve each other! The only appealing person in the entire series was George Wayne, who I hope finds a wonderful man.

Susan J. Levinson, ROCHESTER, N.Y.

Naked in New York

One of the reasons I subscribe to *New York* is its willingness to write the controversial story and challenge conventional thinking. I like to think of myself as fairly open-minded, but the cover photo on the October 23 issue ["Single in the City"] was really unnecessary. My curious young son wanted to know why the lady's shirt was unbuttoned. I told him she was in a rush. Was the truth that *New York* was in a rush to increase newsstand sales in a slow market? Last I checked, I did not have a subscription to *Maxim.*

Meryle Lowenthal, WESTFIELD, N.J.

Error Type 1

As a single African-American woman, I feel compelled to protest your failure to commission cute little cartoons with pithy descriptions of us and our Latina and Asian sisters to go along with your amusing series ["Hot Types," by Carl Swanson, October 23]. God help us, however, if the only "types" we can look forward to dating are Buppies and Wannabe Playas.

Bernadette T. Beekman, MANHATTAN

Office Politics

In "Let Them Eat Cake" ["Gotham," October 16], Ms. Carolin Young refers to the great banquet thrown by Nicolas Fouquet at his new château, Vaux-le-Vicomte, in 1661. Before any of our current billionaires attempt to emulate this party, it might be wise to remind them not to invite their boss. After all, Fouquet was minister of finance under Louis XIV, the Sun King. And Louis was not pleased. It wasn't that his minister had been embezzling—that was to be expected—it was his attempt to one-up his boss. Not only did Louis hire away his architects, he confiscated all his property and saw to it that Fouquet was sentenced to solitary confinement . . . for life.

Ruth Humleker, MANHATTAN

Boys Don't Cry

In your article "Hillary's Nixon Problem" [by Michael Wolff, October 16], on Rick and Hillary, I was annoyed to see Vassar boys described as "precious and needing quite a bit of pampering." I thought this was another writer taking a potshot at us Vassar men, until I saw that Michael Wolff, a Vassar boy himself, had written the article. Michael was neither precious nor in need of pampering, so far as I remember. Vassar boys were charming and articulate. I'm not sure Lazio actually could have gone there.

Richard Gleiner, DALLAS, TEX.

One Love

After reading Adam Platt's scathing review of ONEc.p.s. ["Restaurants: Plaza, Not So Sweet," October 30], I wonder if we dined at the same eatery. Contrary his ill-intentioned observations, gone a the imperiously haughty décor, exorb tant prices, and supercilious pretensi of his father's Plaza days. I've been ONEc.p.s. twice since its opening a found the atmosphere whimsically exc ing and the food both reasonably pric and eccentrically creative.

Dawn Blaschick, BROOKLYN

Mideast Myopia

I note with curiosity the small headline your October 23 cover: "Israel's Agony." may seem fatuous to remind you, but I rael is *not* the only party in the region th has suffered "agony," as you call it. In t accompanying article ["World Affai What's Left?"], Craig Horowitz fails mention any of the pain and misery th nation has inflicted upon others. For publishing company that champions t spirit of pluralism in New York City, t opinions expressed in your magazine a virtually *always* from a Jewish perspe tive. This is *not* diversity. Th is hypocrisy.

Marcia Gold, BROOKLYN

Crystal Ball Breaks

I kept Lawrence O'Donn Jr.'s September 18 colun ["The National Intere Open-Mike Nightmare"], which he closed with the sm remark "In other words, i over," meaning, of course, that Mr. Bu had blown the election. Well, dust off yo crystal ball, sir, because it's a horse ra and at this writing, it seems that the g you don't want to win may, in fact, fini first on Election Day. I hope you now re ize that as a political columnist you p sess no more forecasting powers than t man in the street.

Joe Morrone, WEST PALM BEACH, FLA.

Correction: The pullout calendar in t October 30 issue misidentified the loc tion of the exhibit "A Century of Desig Part III: 1950–1975": It opens at t Metropolitan Museum of Art, not MOM

NEWYORKMAG.COM Check out our Website, where you can search back issues like "The Best of New York," "Holiday Gifts," and "52 Weekends" as well as an extensive archive of critics and columnists. **LETTERS TO THE EDITOR** may be edited for space and clarity. They should be addressed to Letters to the Editor, *New York* Magazine, 444 Madison Avenue, New York, NY 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.

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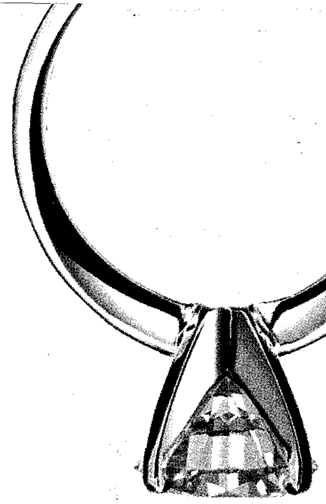
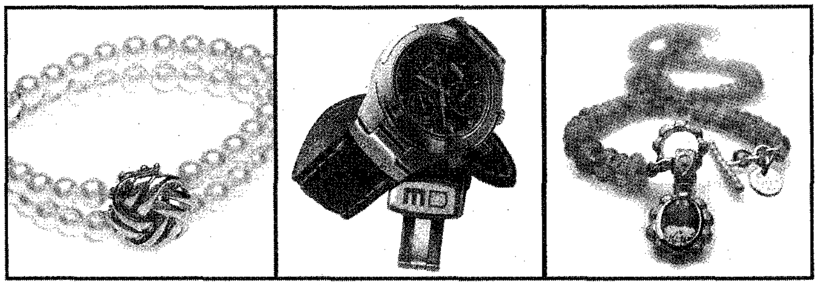


Who needs Mistletoe...



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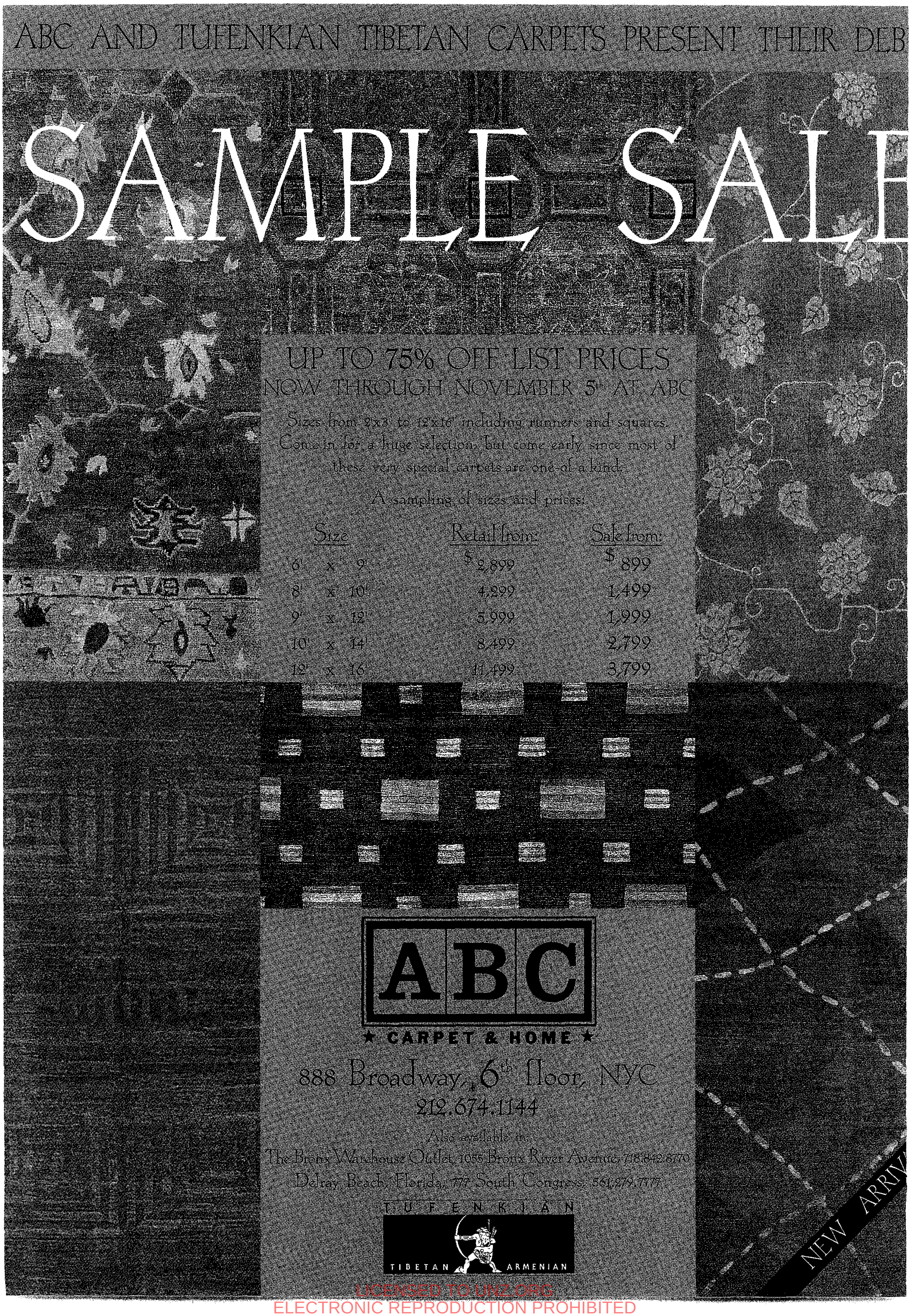

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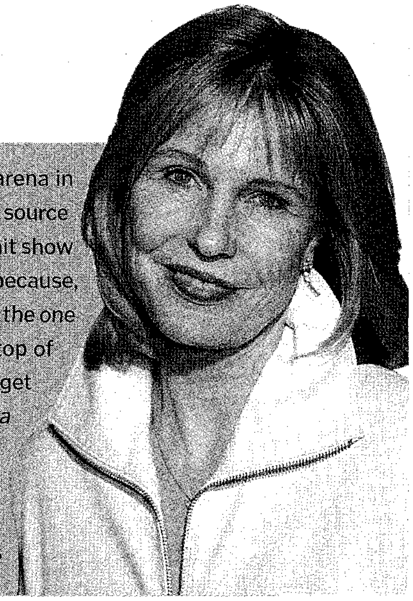
ven though **Anne Heche**
et her new beau while he
as a cameraman for the
ocumentary she filmed of
len DeGeneres's stand-up-
medy tour last summer,
's not a Hollywood scene-
er like the other men (and
oman) Heche has been
iked to. In fact, according
a source close to the cou-
e, **Coley Laffoon**'s upper-
usty family is less than
rilled by his career choice,
s new relationship with the
xually ambiguous actress,
id rumors that he and
eche (whose representative
d not return calls) are
pecting. "His family is so
uffy and Biff," the source
plains. "Coley came to
ew York to be an investment banker, and they were extremely happy about that. But then he went out to L.A., where some of his friends were involved in film. Suddenly, he was swept up in this alternative lifestyle. His parents are going *bananas*." There goes the trust fund.

Giuliani Family *Law* and Disorder



Mayor Giuliani and **Donna Hanover** have found a private little arena in which to settle their family feuds: the set of *Law & Order*. A political source tells us that New York's First Lady, who has a recurring role on the hit show as a judge, is fuming about Rudy's recent cameo. "Donna's pissed because, for one, she's the actress in the family," says the source. "And she's the one who had a relationship with the show in the first place. And on top of that, she thinks the only reason Rudy agreed to do the part was to get back at her for embarrassing him when she took that *Vagina Monologues* role"—referring to the brouhaha last spring when Hanover accepted, then declined (only to recently re-accept) a part in **Eve Ensler**'s play. And according to the source, "that's exactly why Rudy did take the role—to get under her skin. Maybe now he feels like they're even." Neither Hanover nor Giuliani returned our calls.

Nagtime: Doctorow Fights for Poe Home

Call it Solidarity for Edgars: Hoping to prevent Edgar Allan Poe's onetime residence from meeting the same fate as the House of Usher, novelist **E. L. Doctorow** is trying to stop NYU from demolishing the building. The ever-expanding university has been barraged with complaints since announcing plans to raze two buildings on West 3rd Street—one of which Poe lived in—to make room for an addition to the law school. Despite being a professor at the school, Ed(gar) Doctorow announced his opposition to the plan in a letter to the *Times* in July, and **Woody Allen** and **Lou Reed** followed suit in the paper of record. When Judge **Robert D. Lippmann** recently overturned a temporary restraining order blocking the school's plans, Doctorow hit the warpath. "I expect NYU to fulfill its obligation as a steward of American culture," he told us. "The university should not participate in the erasure of a literary memory." The legendary author, along with other disgruntled associates of the university, drafted a letter of complaint to NYU president Dr. **L. Jay Oliva**, and Doctorow will also meet personally with the law-school dean, **John Sexton**, this week to urge him to incorporate the Poe House into the blueprints for the new law building. "A restored Poe House can benefit future generations by giving them a sense of the man and the times in which he lived," Doctorow says. We wish him luck.

Karenna Takes a *Glamour*ous Licking

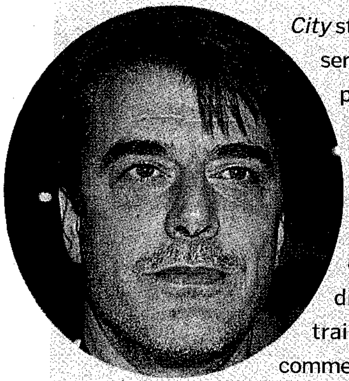
You don't have to be a dog to get friendly with a political cutie, but it doesn't hurt. At *Glamour*'s Women of the Year awards at the Metropolitan Museum of Art last week, **Karenna Gore Schiff** got some rather lavish treatment while posing for pictures with fellow honoree **Cheryl Heppner**. "She's hearing-impaired, and she has this assist dog that all of a sudden started licking Karenna's knees," a witness tells us. "It had been well behaved all night, but as soon as Karenna got near it, the dog really went to town. It was a golden retriever, so it was a very blonde-on-blonde moment." Schiff handled the friendly pooch with her usual grace, laughing it off while its owner repeated, "She never does this!" No one was laughing earlier in the evening, however, when **Sharon Stone** accepted an award for her work with AMFAR. "It just went on and on," says the source. "She became very overwrought and started crying. At one point she thanked her best friend for living 'in the shadow of the glare of my spotlight.' " A dark, dark place indeed.

Dreesen's Fifth Avenue?

East Hamptonites may soon be trading their favorite doughnuts for something not quite as palatable. Locals are abuzz that the famous Dreesen's market has sold out to Saks Fifth Avenue for between $4 mil-

otographs: top, Andrea Renault/Globe Photos; bottom, Patrick McMullan.

Baseball Fans Suffer Nothern Exposure



When **Chris Noth** catches Subway Series fever, Lord help the rest of us. The *Sex and the City* star boarded the No. 4 train en route to Yankee Stadium for game 2 of the series last week and immediately made his presence known. "He was basically pushing his way onto the train and shouting, 'Get out of the way,' " says a witness. Noth—sporting a black-and-gold RISTORANTE ITALIANO baseball cap—was just as concerned about his fellow passengers' movements as he was about his own. According to the source, when a woman had trouble getting through the crowd to deboard at 138th Street, Noth told her, generously, "You can get off if you root for the Mets." The crowd, though, did not snap to, forcing Noth to shout, "Let her off! Let her off!" As the train arrived at the stadium, a satisfied Mr. Big—whose rep declined to comment on this story—turned to a female companion, telling her, "You see? I told you this was faster than taking a cab." How do his sexy co-stars resist such charms?

lion and $5 million. The place has been a favorite for 50 years, boasting such devotees as **Martha Stewart** and **Gwyneth Paltrow**, but according to an East Hampton real-estate source, the market has quietly been on sale for three months now and Saks appears to have made the tastiest bid. While a Saks insider confirmed that the company had been in talks with Dreesen's owner **Rudy DeSanti**, a rep for the chain declined to comment, saying any sale was "just a rumor." DeSanti first told us, "If I was doing anything major like that, I'm sure you people would hear it directly from me." Then he had no comment. Finally, DeSanti summed up, "When the time comes, you'll know about it." Now, *that's* something to look forward to.

Broadway Playoffs; Cindy's Disney Turn

PLAY BALL: That rabid baseball fever was in evidence everywhere over the past few weeks: in the streets, on the subway, even on Broadway . . . during the climax of a show. **Dearbhla Molloy**, currently starring in the critically acclaimed *Juno and the Paycock*, got a glimpse at just how obsessive some fans can be during one recent performance when she noticed a curious glow emanating from the audience. After a few furtive glances, she saw that the light was coming from a mini-television broadcasting the playoffs. "The man was *checking the score of the game!*" exclaims the Irish thespian. But unlike some temperamental Broadway stars who stop the show when a cell phone rings, Molloy kept her discovery to herself. "The show was almost over," she says, "and it didn't seem like he was distracting anyone else but me." Looks like those Europeans still have us beat when it comes to etiquette.

BIG DEAL: What does a restaurant have to do to get a 6,000-pound elephant these days? That's the question **Marc Packer** and **Richard Wolf**, owners of the new Asian eatery Tao, are asking. The pachyderm in question is Anna May, who was booke to appear at Tao's opening last Thursday night. Although permits had been a proved by the Departments of Health and Animal Services, the plans went to peanuts the day before because the mayor's office denied the permit request. Th city did not return our calls but a source close to the situation claims the pachyder was prohibited because she was deemed "too dangerou The peeved event planners at Berk Communications, however, discovered that Anna May *had* previously been approved to work a Saks Fifth Avenue event. Bet *that* was a big trunk show.

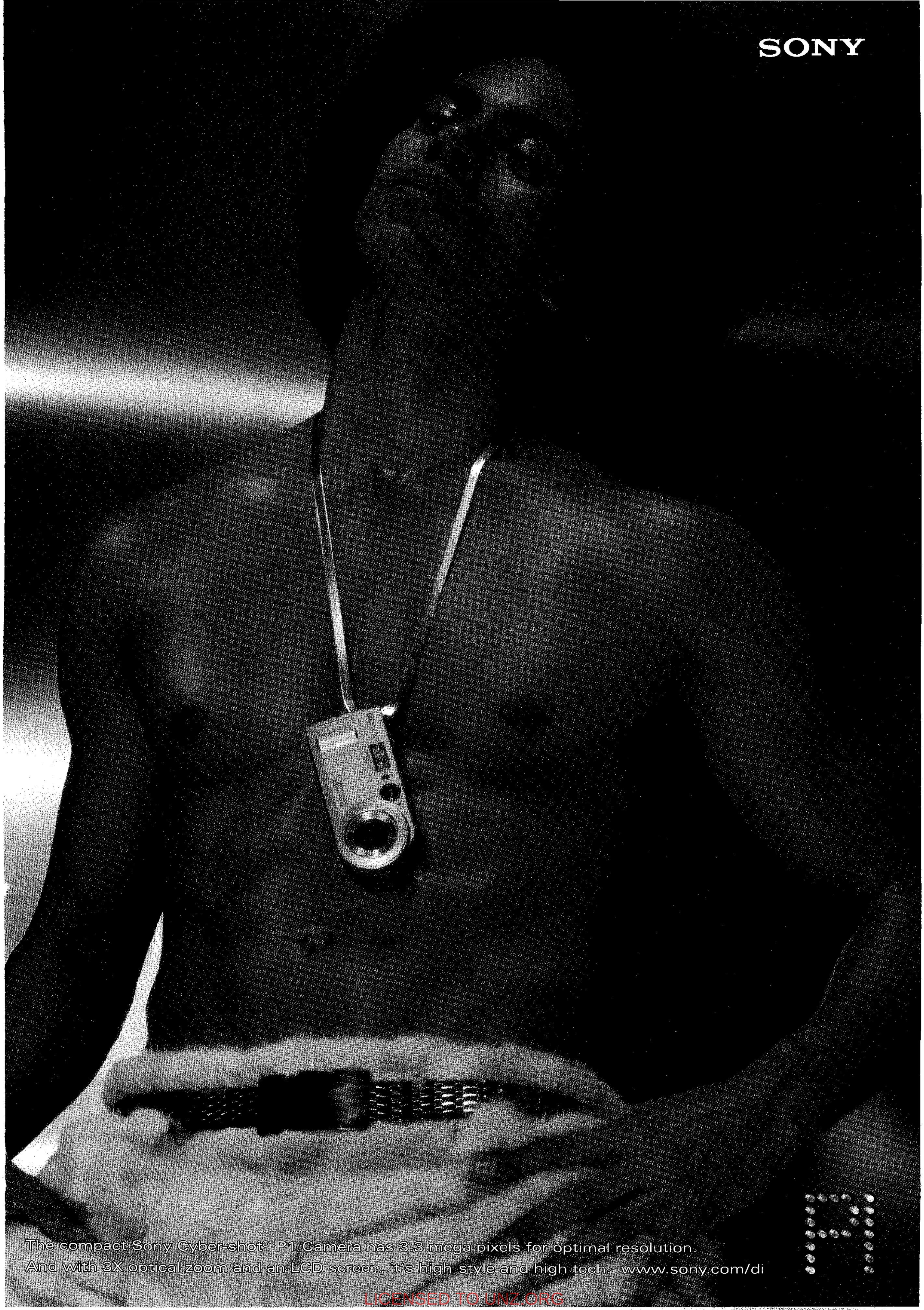
MICKEY MODEL: Now that supermodel **Cindy Crawfor** is a mother, she embracing Disney—of course. Starting next week, Crawford will be starring in a series of videos airing on Disney.com aimed a luring families to the Mouse's newest theme park, Disney's California Adventure, giving the ride-laden Six Flags-style affair—currently being constructed on a parking lot right across the street from th original Disneyland—a much needed hit of glamou Crawford's rep credits her "existing relationship with Disney" as her reason for signing on to do the "Cindy Report." These promos should be especially effectiv at getting men into the par

DeCristofaro's Odd Recruiting Style

The lineup of talented people working for **Joseph DeCristofaro**'s upcoming *Manhattan Style* magazine is quite impressive; too bad some of them aren't actually doing it. *Women's Wear Daily* was moved to retract a recent story that said *New Yorker* staff writer **Daphne Merkin**, photographer **Patrick McMullan** (whose work appears in these pages), and **George Plimpton** would all be "featured" in the new mag after we told *WWD* that all three denied they'd be working for DeCristofaro. According to a rep for Fairchild, which owns *WWD*, the list was furnished by the former *Hamptons Country* publisher himself. "I would be surprised to find myself on a list of their writers," says Merkin. "I cannot say it's first on my list of things to do." McMullan says he told DeCristofaro—who did not return calls—that he would consider taking on the occasional small assignment, but that the conversation ended there. George Plimpton, meanwhile, certainly will be "featured" in the mag: "I think someone's writing *about* me for it," he told us. "Which is not quite the same thing as writing for it."

Additional reporting by David Amsden, Abbey Goodman, and Paige Herman.

Photographs: top, Robin Platzer/Twin Images; bottom, Andrea Renault/Globe Phot



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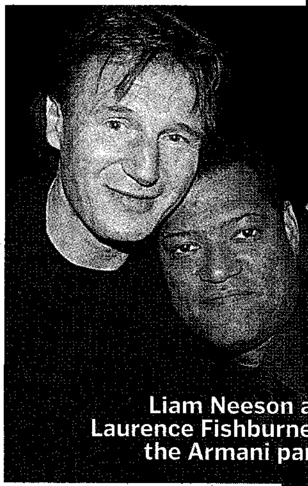
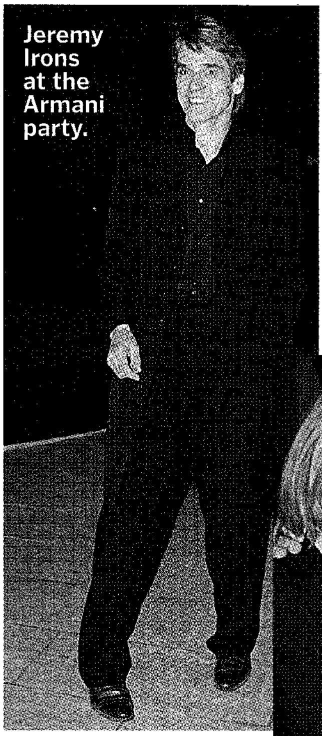
Scene

Glenn Close, Michelle Pfeiffer, David E. Kelley, and Giorgio Armani at the Armani party on 57th Street.

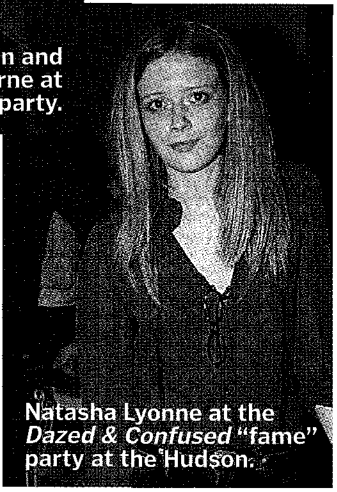


Liam Neeson and Laurence Fishburne at the Armani party.

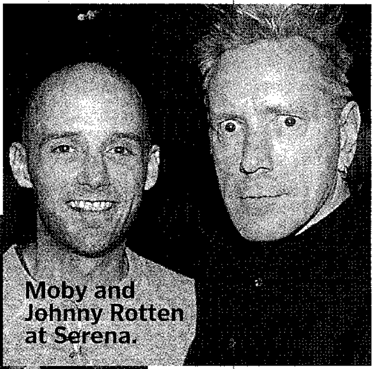
Cuba Gooding Jr. and Foxy Brown at the Armani party.



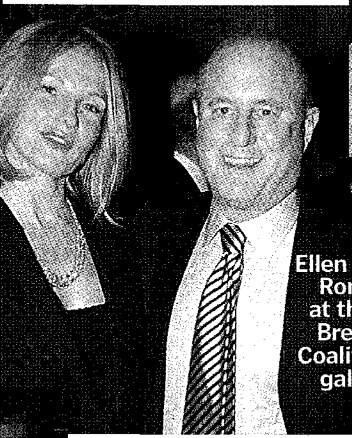
Jeremy Irons at the Armani party.



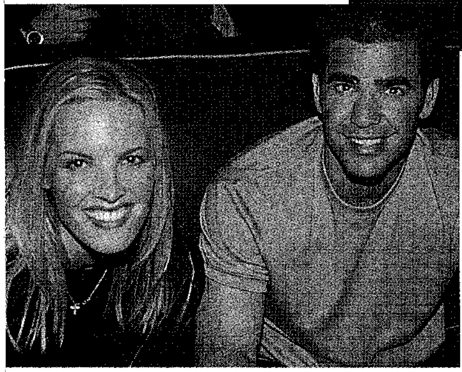
Natasha Lyonne at the *Dazed & Confused* "fame" party at the Hudson.



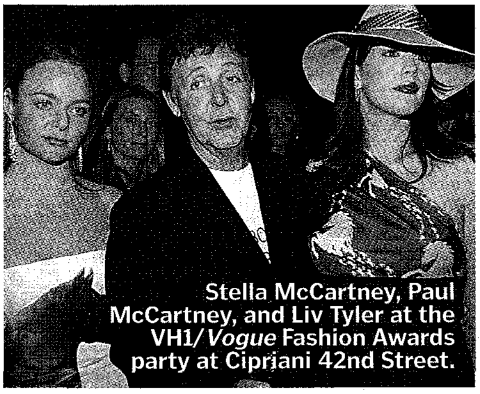
Moby and Johnny Rotten at Serena.



Ellen Barkin and Ron Perelman at the National Breast Cancer Coalition Fund's gala dinner at the Pierre.



Bridgette Wilson and Pete Sampras at the premiere party at United Artists for Fox's *The $treet.*



Stella McCartney, Paul McCartney, and Liv Tyler at the VH1/*Vogue* Fashion Awards party at Cipriani 42nd Street.

Idol Chatter

"It's been a very social few days," said **Moby**. Friends of the musician—and those with designs on becoming one—had gathered at Serena on October 22 t celebrate his Hammerstein Ballroom shows. After eighteen months on the road, Moby was glad to be mak ing the New York scene again: "Friday night I hung out with four of my all-time heroes!" he exclaimed. "Paul McCartney, Johnny Rotten, David Bowie, and Keith Richards. And here's Johnny again!" "Shows the man has good taste," a gratified **Rotten** muttered. **Damian Loeb** turned the hero worship back to th guest of honor: "When I was starving and couldn't pay for my studio, Moby paid it," he recalled. "He's saved my ass plenty of times."

DAVID AMSDE

Back in Black

It was the most Hollywood party New York had seen in a while, with stars, socialite and media all turning out o October 18 for the Armani gala at the Guggenheim. While the view up the ramp was predictably artful, thanks to Robert Wilson's theatrical scrim, the view from the top was almost as stylish: eight hundred luminaries drinking champagne in the lobby, virtually all dressed in black. (**Jeremy Irons** leavene his requisite black Armani with a pair o bright-red shoes.) Here were **Michelle Pfeiffer** and **Glenn Close** hugging the master, there **Lauren Hutton** and **Laure Bacall** comparing notes in the "Celebrit section of the exhibition on which gown each had worn. The black motif continued at the dimly lit dinner in a gutted and fabric-swathed space on 57th Stree where **Foxy Brown** tripped over shadow banquettes and **Robert De Niro**, **Christian Slater**, and **Cuba Gooding Jr.** held court in comfortable obscurity. **Mr. Armani** rewarded the faithful with a catalogue of the show bound in Armani fabric—and so heavy that gift-grabbing guests were tipping over in their stiletto

Photographs by Patrick McMullan

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GOTHAM

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End of the Affair

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emorrhaging money;
ne venture capitalist
getting antsy. As the
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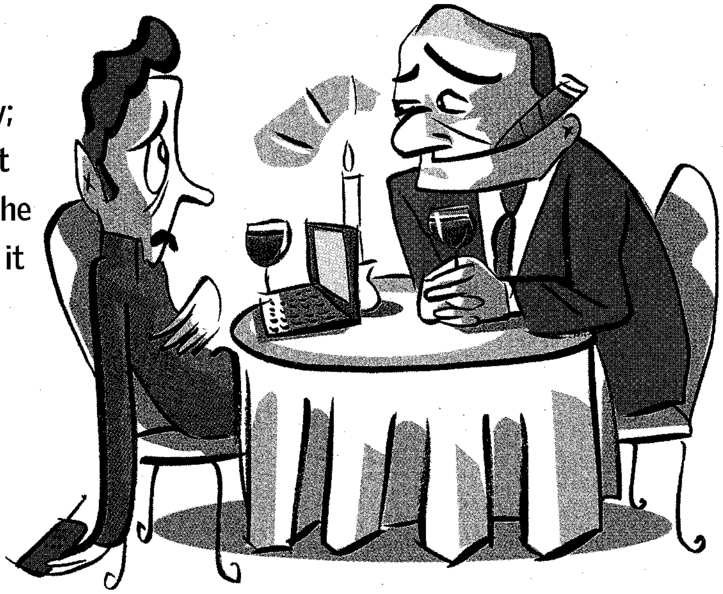
me for "the talk"?

y Robert Kolker



VENTURE CAPITALISTS ARE om Mars, Internet trepreneurs are from enus. This much any board-om observer could gather om the past six months, nen the heads of some of st year's brightest Web art-ups—Urbanfetch, essPoint, Novix Media, eudo, and APBnews, nong others—pleaded for ne more cash infusion, only be abruptly dumped by eir investor sugar daddies. it when the romance zles, how exactly does the eakup go down?

'Not well," reports Jerry lonna, the venture-capital- co-founder of Flatiron rtners. "It's sort of like any ne you hear when someone eaks up with you: 'It's not u; it's me.'" Herewith, a few ways "the talk" is being voiced on Silicon Alley:

I think we should see other people. Chip Austin of i-Hatch.com must have 50 ways to leave his dot-com lover. "We say, 'The industry's too tough,' or 'We don't see the broader financing markets turning around for this thing soon enough,' or 'We aren't getting enough traction from your team,'" he says. The entrepreneur across the table is encouraged to find love somewhere else. But all too often, it's too late. "He's probably done a lot of upgrading already to try to adjust his burn rate, to get an extra two months. But investing takes 30 to 60 days just to get the legal documents in place. Even the best CEOs wait a little too long."

You're too desperate. "The worst funding stance is looking for money when you don't have money at all," Austin observes. "Cash is the most important thing now—even more important than a business plan."

I don't know who you are anymore. "An entrepreneur would swagger into my office and say, 'I'm worth $26 million,'" says Steve Brotman of Silicon Alley Venture Partners, recalling the bygone IPO boom. "But the idea that you can go public without producing something that people will pay for is no longer fashionable. Now when you say, 'My company is worth $90 million,' it just means you swin-

>

Talking Points

Out in the Heartland

The Greenwich Village Halloween Parade, once a celebration of deviance, is going national. Is the deal to air it on the Sci-Fi Channel the last straw for the kooky, kinky party? Pro-sleaze gay activist Bill Dobbs: "The Village parade had been a vibrant . . . small-scale, manageable thing, but now no one can get to it—sad news for those who might want to appreciate the parade in real life instead of the plastic version." But Daniel Harris, author of *The Rise and Fall of Gay Culture,* says it's all in character: "A drag queen without a camera is like a politician without a pep rally."

Run, No Hit

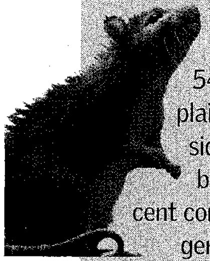
The official 2000 World Series program contains a baseball "debate" between Al Gore and George W. Bush, and it's the first debate all over again. Consider the answers to *Who was better, Joe DiMaggio or Ted Williams?* Gore: "Both players brought great excitement to the game . . . DiMaggio's record of 56 consecutive games with a hit still stands today, and Williams' season batting average of .406 is still the standard for every player.

tograph by Chenghui Hsu. Illustration by Tom Bachtell.

Talking Points

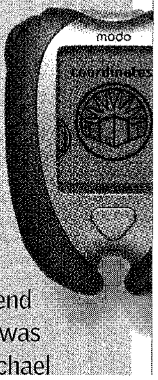
It's hard to say who is better, but I can tell you that they were both the best." Bush: "They were both great."

Hell of a Town



From a City Council–sponsored survey of 2,132 adult New Yorkers released earlier this month: 70 percent won't drink water straight from the tap • 39 percent have been refused by a cabbie • 38 percent are bothered by graffiti • 54 percent complain about lack of sidewalk trash baskets • 60 percent complain of dangerous traffic • 19 percent complain about abandoned vehicles in their neighborhood • 52 percent complain about soot or exhaust • 36 percent have recently been bothered by rats.

Modo No Mo'



Last Tuesday, Modo—the company that provided a city guide on an LCD screen, updated via a pager signal—went broke, silencing the little insectoid gizmos that received its signals. Total useful life of the $99 device: 50 days. The Union Square Virgin Megastore said it would accept returns with packaging and receipt, though Modo's New York editor, Ken Miller, says a friend of his who tried was turned away. Michael

Conspicuous Consumption

Wheels of Fortune

WOULDN'T YOU REALLY RATHER own a Bentley? The British carmaker is after 10021 buyers as never before. When its divorce from BMW/Rolls-Royce becomes final in 2003, Bentley aims to up production from about 2,000 cars a year to 10,000 and even introduce a midsize to grab the top of the Mercedes-Lexus market. Hence the new exclusive showroom at 49th and Madison. Which makes one wonder: Can such a sumptuous sedan survive on New York's mean streets?

11 A.M., ELEVENTH AVENUE: Pick up four-door Arnage at Manhattan Motorcars. Pull out onto 28th Street. Note immediately that cabs keep respectful distance; revel in automotive alpha-malehood. Guy in World Series jacket yells, "What's that run, about a deuce?" Matter of fact, it's $209,900.

12:30 P.M., WEST VILLAGE: At stoplight, two homeless guys become very animated. One, with safety pin through ear, asks, "Yo, what kind is that, a Rolls?" Then, with growing insistence: "How about a ride? I'm just goin' to 23rd Street." Light changes just in time.

1 P.M., ELEVENTH AVENUE: Decide that sedan is too understated; return to dealership, swap for Azure convertible, list price $339,900.

1:50 P.M., AVENUE C: "That's a beautiful car! Yo, can I borrow it? Just for two hours, just an hour, just 30 minutes!"

2 P.M., AVENUE D: Attempt to parallel-park in front of housing project. Spot is small; car is huge; performance anxiety takes over. Two locals leap to aid—"This is *butter*! This is *so fly*!" One notices illegal hydrant spot across street, ga lantly cuts off traffic on Avenu D. Nobody argues.

3:05 P.M., WILLIAMSBUI BRIDGE: All the way acro East River, trucker just behir pulls air horn. Turn onto ex ramp; trucker gets in one la pull, yelling, Texas-style, "*Ye haaah! Bent-leee!*"

4:15 P.M.: Negotiating dou ble-parked street on return dealership, ease around Be Atlantic van. Repair guy say approvingly, "That is a *ni* car." Then, as glossy fend approaches van, mutter "But *watch it* with my *truck*

CHRISTOPHER BONAN

VENTURE CAPITALISTS

continued from page 17

dled a lot of people."

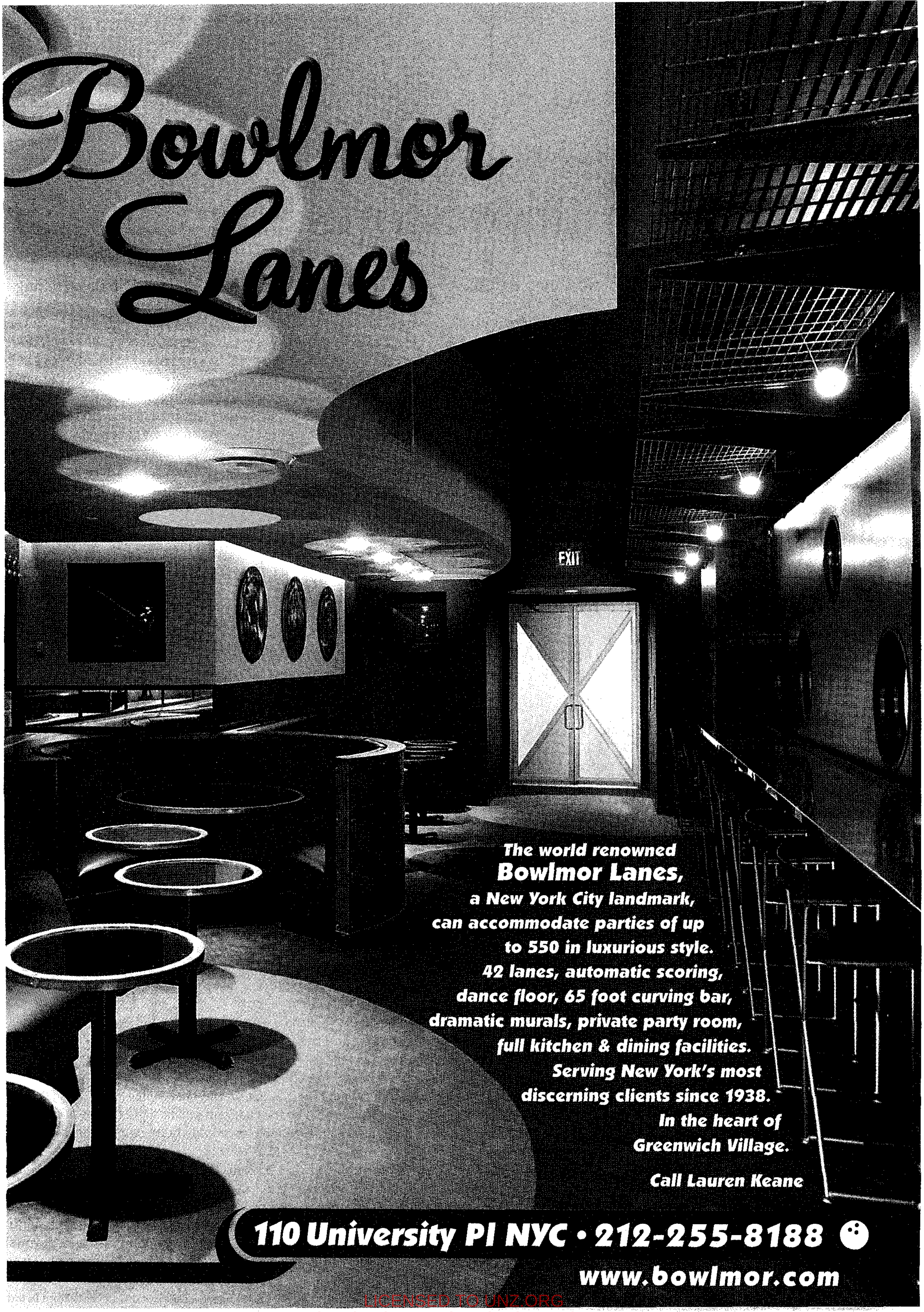
I've matured. You haven't. Venture capitalists have had to sober up about start-ups since the April market shake-out, but what happens when entrepreneurs want to keep partying? "In order for Pseudo to have survived, they needed to have built deals with broadband portals about a year ago," says analyst Alan Brody of iBreakfast.com. "But they wanted to do their own thing. And it doesn't work that way now."

You think I don't feel guilty about this? "It's a tough conversation, no doubt about it," says Graham Anderson of EuclidSR Partners. "We say, 'Hey, this is a different time now. Work a little leaner.' " Adds Erik Jansen of Pequot Capital Management, "You don't walk away without guilt, of course. You're a human being."

I have needs, too. "He *knows* he's been missing his numbers," says one seasoned investor who just pulled the plug on a once-touted Web venture. "He *knows* what th needs are. You go through tl litany of reasons why this hasn't worked out. They see their dreams in front of ther and they haven't made it."

It was just one of those things. "But don't take this too emotionally," the same investor cautions. "This is a business. And he might be seeing it coming. It's not as a husband *suddenly* tells a wife, 'Honey, we're getting divorced.' " In a thousand lit tle ways, maybe, she knew i all along.

Photographs: left, Tim Flach/Tony Stone Images; right, Mathias Braschler



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Talking Points

Prichinello, one of the four scenesters who served as quasi columnists on the service, is keeping his: "It really is a beautiful device. It stays in my desk drawer, next to my Urbanfetch subway card."

Techno Logy

"Look, I'm walking and talking at the same time," said Moby last week, introducing his band at the Hammerstein Ballroom. "George W. Bush must be jealous." Noted one young man with a blank expression and glowsticks between his fingers, "That's cool"—long pause—"but I can't walk and talk at the same time right now, either."

Another Bronx Incident

Last week, Mayor Giuliani expressed support for Roger Clemens, calling that bat toss an "instinctual reaction." Sound familiar? "When you are in an ambiguous but difficult circumstance," Giuliani told his police force after the Diallo shooting, "and when others are pointing the finger of blame on you, I give you the benefit of the doubt." And if it were a *Mets* pitcher? As he said last year, "What I've learned is that instincts very often follow ideological biases and then have a very hard time being corrected by the truth."

Bidding Wars

Phillips Scores Star Gaveler

WORD THAT PHILLIPS, THE upstart auction house bankrolled by French luxury-goods billionaire Bernard Arnault, has lured Geneva-based art dealer Simon de Pury to conduct its crucial evening sales in New York this November is causing a considerable stir in the hothouse firmament of the international art world.

De Pury, the suave and formidably well connected former chairman of Sotheby's in Europe, emerged as a star auctioneer in the mid-nineties when Sotheby's began flying him to New York regularly to conduct its major sales. Now he is set to take up the gavel for rival Phillips's Impressionist and Modern sale on November 6 and its contemporary-art sale on November 13, to be held at the firm's cramped temporary auction space at the American Craft Museum on West 53rd Street.

"Simon is certainly glamorous enough to attract serious collectors to the sale room, at least to look," notes a disgruntled Upper East Side nineteenth-and-twentieth-century-paintings dealer. "But a lot of dealers are worried about a rival knowing all that precious information—the reserve price, the name of the seller, and who winds up taking home the art."

Phillips officials, however, insist that De Pury will not b informed of anonymous sellers' or buyers' identities and point out that the Swiss power broker had no involvemen in seeking consignments for the firm's upcoming sales. Such assurances are of scant comfort to those already seething with envy at the hefty fee De Pury is said to have extracted for his upcoming efforts at the podium. "The sum I keep hearing is $ million," says a leading Uppe East Side art consultant. "N bad for a few hours' work."

CHRISTOPHER MASC

Books

Publishing Prince Turns Page

Last week's news that Random House VP and senior editor Jonathan Karp was quitting the book business for movies had a number of publishers nonplussed. "I was surprised," says Sloan Harris, an agent at ICM. "He was at the top of your list of people happy in their jobs." "It was entirely feasible for him to become the publisher," confirms former boss Harry Evans. Some concluded that publishing has lost its cachet and can't hold promising talent. "This is major," says one editor. "People are getting out."

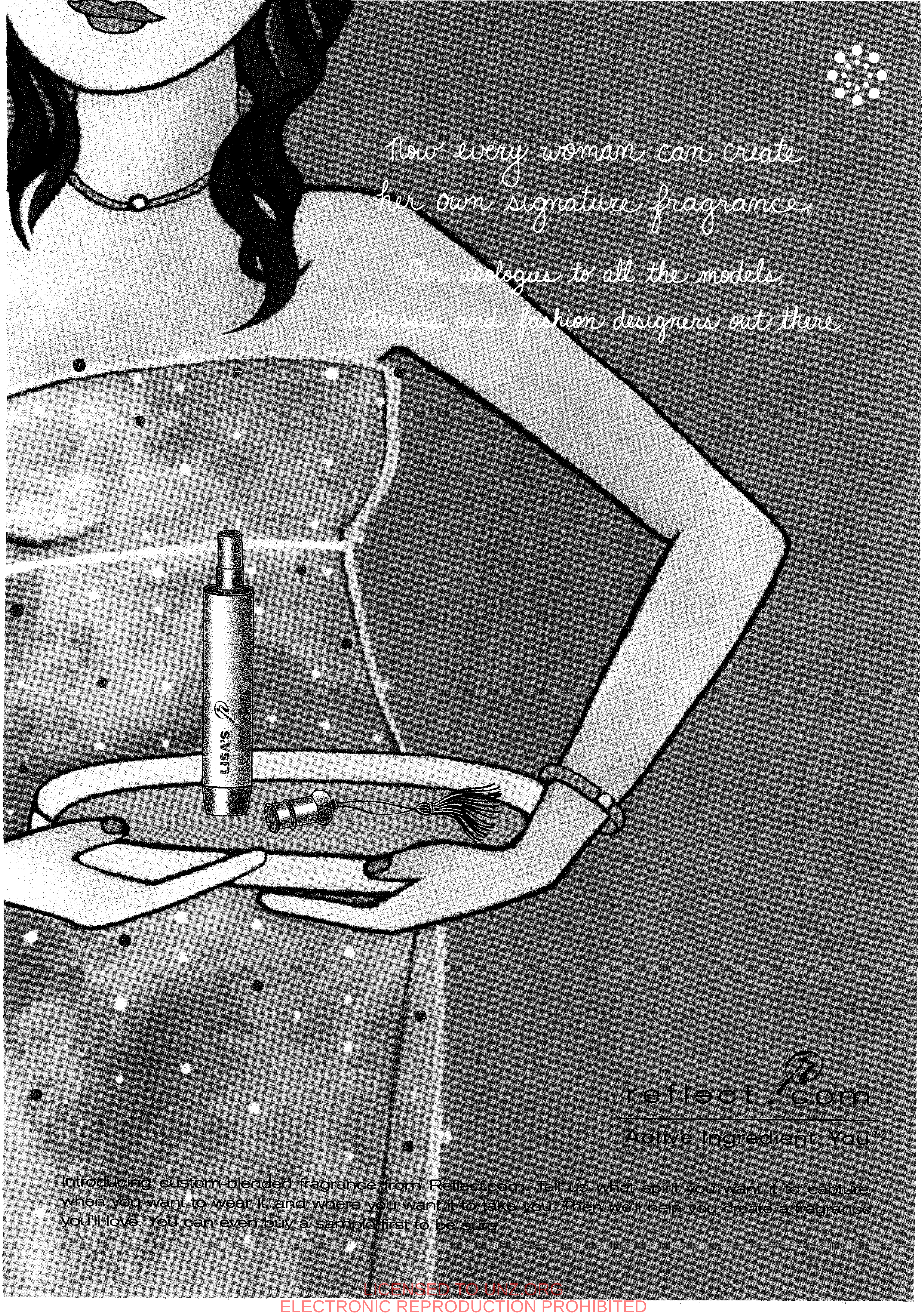
"The level of fabulousness in book publishing is just not high enough for Jon," offers another editor who has seen him at Michael's, the media watering hole, ogling the boldface faces. "His head was whipping around—and these were B-list celebs!"

Others wonder if he hadn't outlived his hype. "This is a very meteorological business," a rival observes, "and the weather was turning bad there." Karp has had some very expensive near misses recently—most notably *A Conspiracy of Paper*, for which he paid a reported $500,000 advance but which failed to get on the best-seller list. However, he won his vice-presidency with John McCain's durable best-seller and still has the business buzzing about his upcoming horse-racing drama, *Seabiscuit*, which has already been sold to the movies fo a large sum.

The editor, who writes musicals in his spare time, is making the switch to work with Hollywood producer Scott Rudin, known as the producer who makes books into movies. "It's still about storytelling," says Karp. "I'll reach a larger audience." Another explanation for the move Blame Canada. "I wanted to work with Rudin," says Karp. "I've seen all his movies as a paying customer. And as someone writing musicals, I can say that *South Park* is one of the best musicals written in the last ten years."

MARION MANEK

Photograph by Jeff Spicer/Globe Photos. Illustration by Robert De Mich



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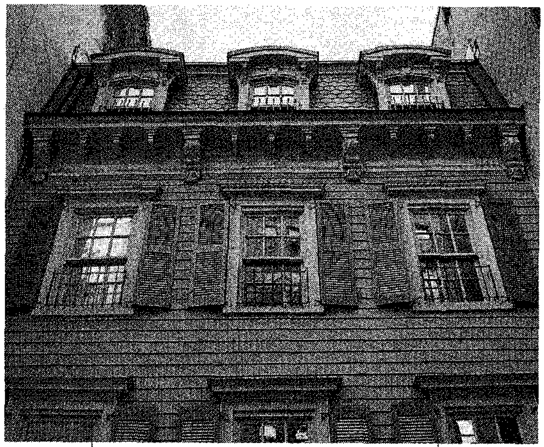
Into the Woods

Banned by the city, wood-frame houses have left Geraldo's ex, Edmund Wilson, and Fort Greene buppies burning with desire.



Nineteenth-century Manhattan got hit with a Great Fire every decade or so: In 1835 alone, twenty blocks went up in smoke. Gradually, the city banned new wooden houses, replacing the tinderboxes with brownstones. In 1871, the city's inspector of buildings declared that wood homes "retard the progress of better improvements . . . and increase immeasurably the fire risks of a city."

Tell that to C. C. Dyer, Geraldo Rivera's ex. After their split, she paid $6.8 million for the 1866 building at 128 East 93rd Street (pictured), one of only four clapboard houses on the Upper East Side and just eight between 23rd Street and Harlem. The Village has about two dozen, all but two retrofitted with brick façades.

Dyer's 5,000-square-foot spread last sold in 1989 for just under $2.6 million but has since been restored. William B. May's Suzanne Sealy sold one at 122 East 92nd Street in 1994 for $1.2 million; 124, next door, sold for the same amount in 1996. The woodies at 312 and 314 East 53rd Street, once the homes of Lincoln Kirstein and Edmund Wilson, respectively, date to 1866. This summer, 314 survived Harry Macklowe's attempt to raze it for an apartment tower.

"I used to get, 'No frame, no frame,'" says Eva Daniels, whose eponymous firm sells in clapboard-heavy Fort Greene, Brooklyn. But fire fear has receded—she recently sold a "really quaint" 1847 wood house on Adelphi Street for $390,000: "I tell people I've seen more fires in brownstones."

And though one broker remembers a deal falling through for a wooden house because the buyers couldn't get fire insurance, Darren Cohen of insurance agents Hiram Cohen & Son says as long as the electrical and roof have been updated in the past ten to fifteen years, a wood house is insurable, though "the rate might not be as competitive as for a regular brownstone." No house can be insured against termites, he adds. C.S.

On the Move

Alluring Fifth Avenue

Allure editor Linda Wells—not so long ago the subject of Condé Nast's who'll-be-fired-next rumor mill—is moving to Fifth Avenue. Sources say she and her husband, Charles Taylor, sold their two-bedroom at 21 East 90th Street for just under $1.3 million. They bought a nine-room at 1165 Fifth Avenue, at 98th Street, with park views from two of three bedrooms (their two kids can fight over one), which was on the market for $3.3 million. Litigation-attracting It-decorators Sills and Huniford are said to be gussying it up, though it's in "mint" condition. Wells didn't return calls for comment on whether her boss, Si Newhouse, who often subsidizes his editors' real-estate joneses, had put his money (or at least repeated assurances that *Allure*'s not shuttering) where his mouth is and helped her out on it.

Big Deals

Park Slope

476 13th Street

Two-family, 2,700-square-foot townhouse. Ask: $849,000. Se
$810,000. Six weeks on marke

SETH KAMIL, FOUNDER OF BI Onion Walking Tours, and his wife's original home-shopping itinerary focuse on classic six- and seven-room co-ops. "But we agreed it would probably make sense to buy a house where there could be some rental income," says their broker, William B. May's Rosalie Weider. Which meant Brooklyn. The Kamils' renovations includ moving the tenant apartment to a different floor and building a deck out back, replacing a two-story extension where termites have been conducting thei own far too thorough walking-and-eating tour.

CHRISTOPHER BONAN

Upper East Side

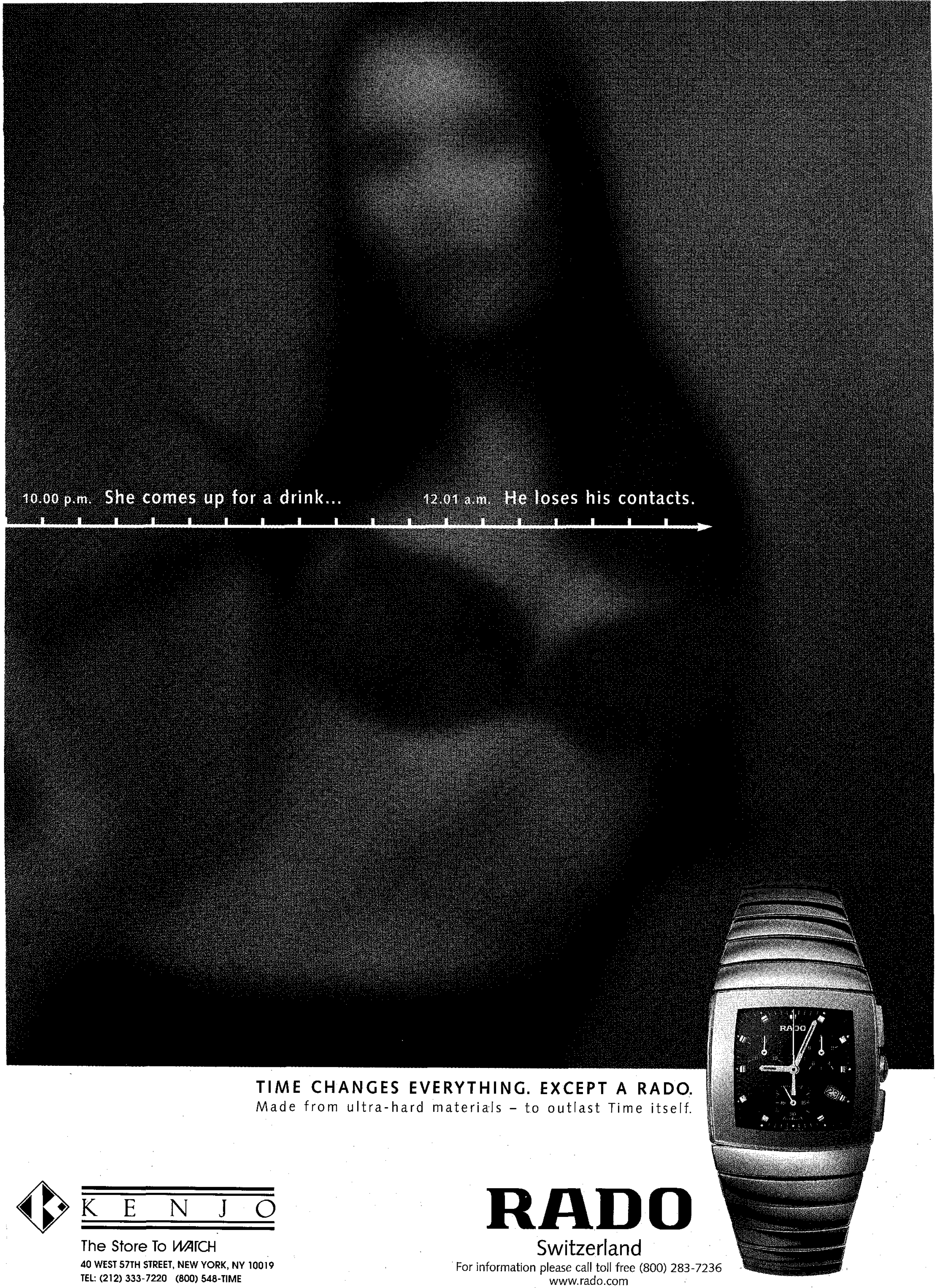
170 East 87th Street

3-bed, 3-bath, 1,706-square-fo
condo. Ask: $1.185 million. Sell
$975,000. Charges and taxes:
$1,673. Six months on market.

THIS WAS THE MODEL apartment Zeckendorf Realty, the sponsor of the Gotham condominium, used to lure Wall Street youngsters into buying condos here. Think beige marble bathrooms and simple, tightly upholstere furniture. The recession slowed sales after it opene in 1992, but a renewed selling effort was begun last year. It worked: "This was the last remaining unit," says Prudential MLBKaye's Marysue Bailey, who sold it to a co ple getting ready to welcome their second child.

JOY ARMSTRON

Photographs: top, Sean Hemmerle; bottom, Robin Platzer/Twin Imag


10.00 p.m. She comes up for a drink...
12.01 a.m. He loses his contacts.
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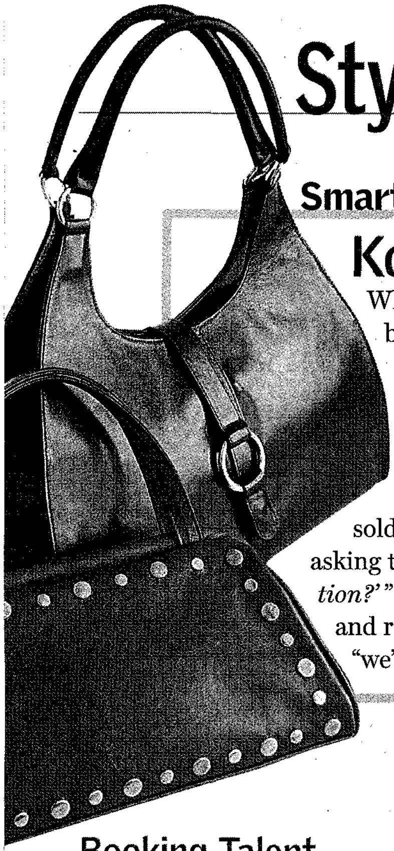
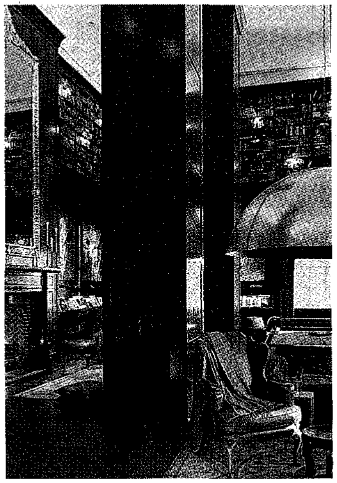


Kooba

When Abbe Held decided to launch her own line after ten years on the business side of fashion, working in sales at DKNY and at the helm of a midtown showroom, she took on a trusted partner—her mom, Bonnie (Kooba is Bonnie's maiden name). "My mom and I were accessory *addicts*," says Abbe. "So I said, 'Oh, it'll be fun, let's make some bags.' " Suddenly, Bergdorf Goodman and Barneys—the same vendors Held sold to in her showroom days—were not only placing sold-out orders for Kooba's signature gold-studded leather numbers but asking to see the next collection. "We looked at each other like, '*Next collection?*' " says Held. Now, two years later, their houndstooth doctor's bags and rabbit's-fur messenger bags have made Kooba a boldface brand. As for the family partnership, "we're still speaking," says Abbe, "so I think it's going pretty well." SARAH BERNARD

Booking Talent

If you had any doubts about the clientele the Hudson is targeting, peruse the offerings in the hotel's library. The stacks—not to mention such cerebral-chic curios as the space-age Ingo Maurer dome lamp—have been carefully "curated" by Ian Schrager's "director of creative affairs," Zoe Cassavetes. And it's not just for show: The books may be a backdrop at gatherings like De Niro's *Men of Honor* premiere party and Jennifer Lopez's VH1/*Vogue* Awards after-party, but the tomes target the Hudson's demographic so well—*The Work of Charles and Ray Eames* next to *Hotel LaChapelle; Hollywood Candid* against *The White T*—that guests have actually been seen *reading* them. The most in-demand? Brooke de Ocampo's celebration of socialites *Bright Young Things,* of course. S.B.



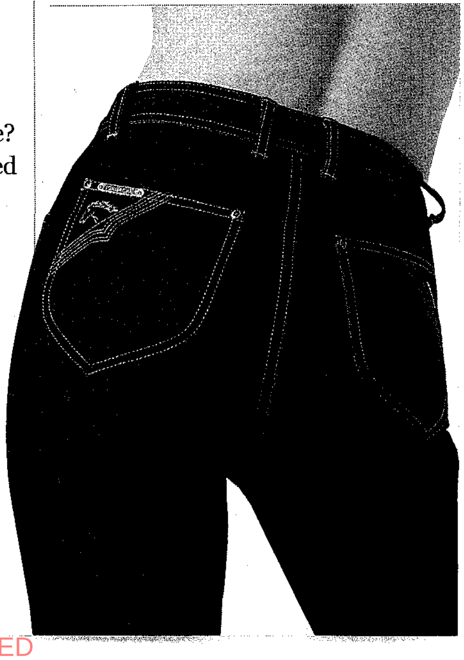
Caldrea
HAND SOAP
LIQUID
1
Caldrea
DISH SOAP
LIQUID

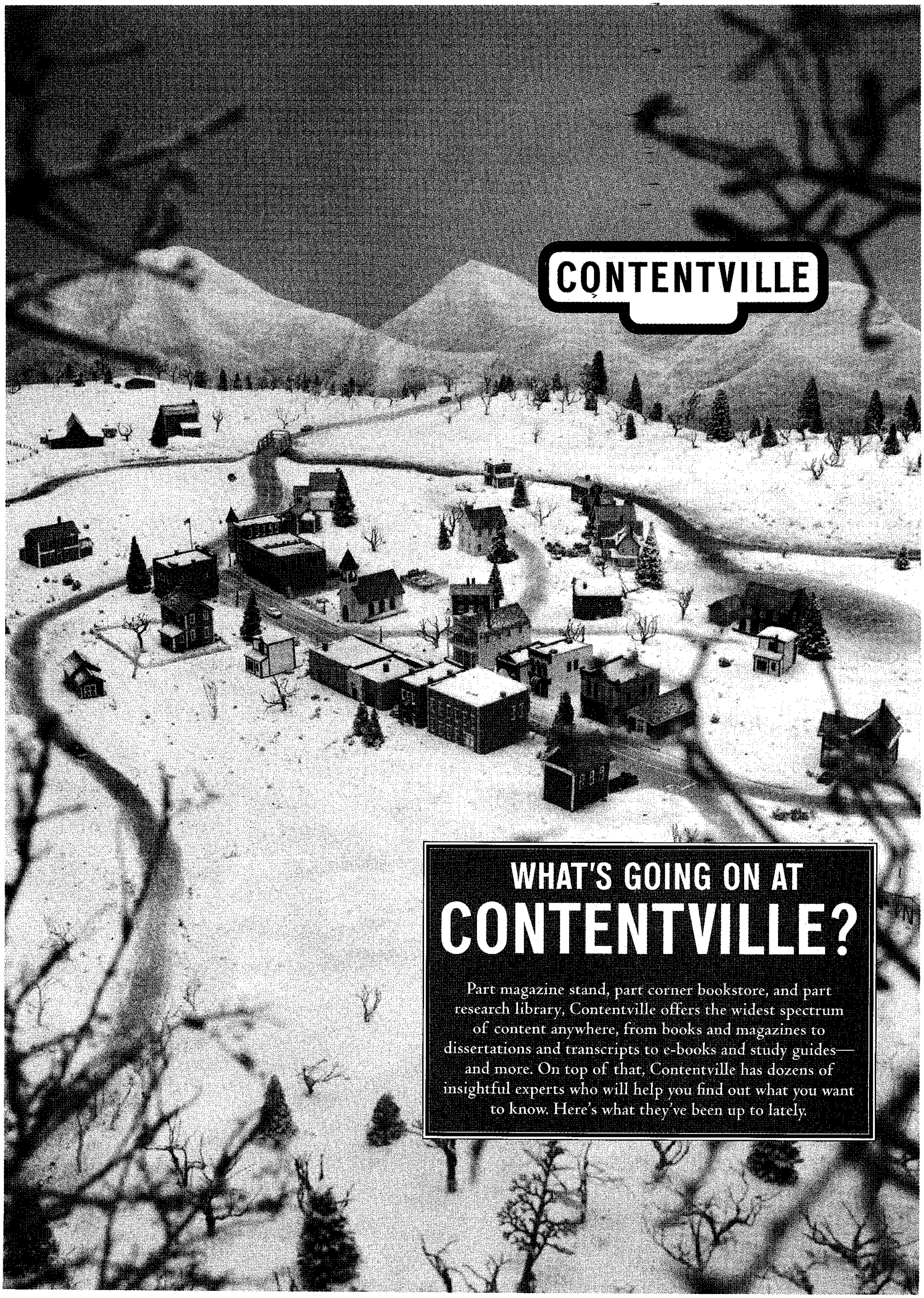
Nose Candy

Remember when Rosie the manicurist dipped clients' hands in dishwashing detergent to soften them? If that seemed surprising, would you believe dish soap as a mood-altering substance? That's right, aromatherapy has breached a new frontier: Caldrea's line of household cleaning products uses essential oils and claims beneficial effects. The soaps, sprays, and furniture creams come in "relaxing" Lavender Pine, "energizing" Citrus Mint Ylang Ylang, and "sensuous" Green Tea Patchouli ($8–$12; 877-576-8808 or www.caldrea.com). So even if you don't have time to soak in the tub, at least it'll smell sweet while you're scrubbing it. ABBEY GOODMAN

Denim's Dark Horse

There's hope for would-be disco divas whose painted-on Sergio Valentes from last spring are starting to fade: Jordach has resurfaced with some new old jeans of its own, based on its iconic late-seven ties design. The "classic" style (pictured has "Funkytown"-fabulous curvy hips, tapered legs, and horses on the pockets; a "retro" version comes in stretch denim and "disco days" has Lurex stitching. Al three styles cost about $50 at Wet Seal and Contempo Casual stores. And those of us who tired of the jeans twenty years ago will still get a kick out of the relaunch of the company's original "You've Got the Look" TV ads, airing on networks this week. SHYAMA PATI





WHAT'S GOING ON AT

CONTENTVILLE?

Part magazine stand, part corner bookstore, and part research library, Contentville offers the widest spectrum of content anywhere, from books and magazines to dissertations and transcripts to e-books and study guides—and more. On top of that, Contentville has dozens of insightful experts who will help you find out what you want to know. Here's what they've been up to lately.

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WHAT THE INDEPENDENT BOOKSELLERS ARE SAYING...

Our 60 Independent Bookstore Affiliate Experts have been looking at what's hot, what's overhyped, and what's gotten the most surprising buzz lately. Here are some of their recent observations and opinions.

VISIT THE EXPERTS

Independent Booksellers

Jan Weissmiller of Prairie Lights Bookstore finds the title story of Alice Elliott Dark's *In The Gloaming* to be one of the most subtle and moving pieces about AIDS in our literature.

According to The Partners at Partners & Crime, Minette Walters's first mystery, *The Ice House*, is a sure winner for any reader looking for a younger, hipper version of P. D. James or Ruth Rendell.

Mary Gay Shipley of That Bookstore in Blytheville calls *Nowhere Else On Earth*, by Josephine Humphreys, a rare treat for those who like Southern novels, written by a master storyteller who can conjure up strong characters and an impressive sense of place.

Steve Shuman of Trover Shop discovers that David Gergen's *Eyewitness to Power* is not a juicy kiss-and-tell about Nixon, Ford, Reagan, and Clinton. Rather, it is a serious look at the four presidents: the traits they brought with them to the job and the lessons they left for others to heed.

Robin Stringer of Davis-Kidd Booksellers recommends Gilda Carle's *He's Not All That: How to Attract the Good Guys* not just to any teenager, but to anyone still dating.

From the biology of brambles to recommended cultivars by region, Barbara Bowling's *The Berry Grower's Companion* holds your hand through every aspect of growing small fruit, according to Amy Wynn of Builders Booksource.

If you're interested in the Boxers (the Chinese peasants and martial-arts adherents who revolted against the colonial powers in 1900), Diana Preston's *The Boxer Rebellion* offers a fast-paced history, according to Daniel Goldin of Harry W. Schwartz Bookshop.

In T.C. Boyle's *A Friend of the Earth*, Jessica Graham and Marek Laskowski of Primrose Hill Books find a sobering vision of our possible future and a disturbing portrayal of the futility of an environmental movement pitched helplessly against the greed and indifference of corporate despoilers.

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>
> **AMANDA COTTEN**
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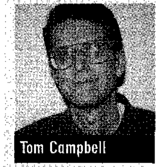
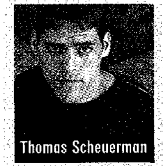
RECENT COMMENTARY FROM OUR EXPERTS


Tom Campbell

AN EXCERPT FROM "BUZZ FROM THE FLOOR" BY TOM CAMPBELL AT REGULATOR BOOKSHOP

"In *Reinventing Medicine: Beyond Mind-Body to a New Era of Healing*, Larry Dossey draws some startling conclusions from scientific experiments on the effect of prayer on the healing of disease: Even when the people praying did not know the person they were praying for, even when the person being prayed for had no idea what was going on, even when the people praying were halfway around the world from the "subjects" of the experiments, prayer helped people to heal. A lot.

Regulator Bookshop *is located in Durham, North Carolina.*


Thomas Scheuerman

AN EXCERPT FROM "CURRENT TITLES IN PHILOSOPHY" BY THOMAS SCHEUERMAN AT BOOK PEOPLE

Foucault in 90 Minutes takes about 60 minutes to read. World War II, Nazi occupation, homosexuality, radical politics, S-and-M, and drugs—Foucault saw and did it all in his lifetime. However, his academic contributions, his so-called "archaeology of human sciences," his invention of the concept of historical epistemes, and his groundbreaking work in the area of postconstructionist critique—these are all given short shrift. The author is quick to dismiss most of them as either derivative of Nietzsche or Durkheim or extreme transgressions of good sense and taste. His condescending attitude toward Foucault's unconventional sex life doesn't quite jibe with his subtle and recurrent voyeurism: He seems to loathe the subject, but he just can't seem to leave it alone. It's quite fun to chart the progress of his fascination-repulsion throughout the narrative.

Book People *is located in Austin, Texas.*

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BEHIND THE CONTENT

A SAMPLING OF CONTENTVILLE'S LATEST EDITORIAL FEATURES

BOOKS

OPEN ON MY DESK Edmund Morris discusses the books he's reading for his upcoming biography on Theodore Roosevelt.

THE MOVEABLE FEAST Our book-party columnist guides us through the who's who of the fall literary bashes: An excerpt: Dave Eggers, the most eligible writer in town, once again demonstrated his Oz-like powers, luring several hundred literati onto the L train and over to Williamsburg, Brooklyn, for a reading on behalf of his cult mag *McSweeney's*. Admirers demonstrated their devotion and powerlessness by standing in rapt attention for hours as *McSweeney's* contributors displayed their incantatory powers—including Neal Pollack, author of McSweeney's Books' first volume, *The Neal Pollack Anthology of American Literature*; *White Teeth* author Zadie Smith; and the Great Eggers himself.

DIARY OF A BOOK SCOUT Our industry spy prepares for the Frankfurt Book Fair and reports on celebrity memoirs by the likes of Anne Heche and Hugh Hefner.

CRITICS' CHORUS A simple breakdown of who loved and who loathed Gore Vidal's *The Golden Age*, Michael Chabon's *The Amazing Adventures of Kavalier & Clay*, and the other books everyone's talking about.

THE CONTENTVILLE AUTHOR Q&A Greg Bottoms answers the 17 questions we always ask. An excerpt: *How did you get the idea for your new book,* Angelhead: My Brother's Descent Into Madness? I wanted to make sense of the strange, violent, sad life of my brother, who was a severe paranoid schizophrenic. Literature, among other things, has the ability to infuse the nonsensical, the blunt, the horrible, with not only a crystalline logic absent in the randomness of life, but also with a kind, hard-earned light where it seems perhaps only darkness might exist.

What is the best advice about writing anyone ever gave you, and who gave it? The novelist and short-story writer Mark Richard once referred to a sentence as a machine with a job to do. If it's not doing a job, get rid of it.

WHEN READING IS NEW Children's book author and NPR commentator Daniel Pinkwater discovers his inner nine-year-old after reading *Gladiator*, by Richard Watkins.

THE LAST WORD Eugene L. Pogany, author of *In My Brother's Image: Twin Brothers Separated by Faith After the Holocaust*, discusses his family's devastating experiences and the role of the Catholic Church during the Holocaust.

ONLY AT CONTENTVILLE Original essays, excerpts, outtakes, and other genre-defying pieces of writing you'll find only at Contentville

BOOK NEWS Film critic Richard Schickel reviews Peter Lefcourt and Laura J. Shapiro's anthology, *The First Time I Got Paid For It ...Writers' Tales from the Hollywood Trenches*, and Jonathan Mahler discusses Christopher Hitchens's new book, *Unacknowledged Legislation: Writers in the Public Sphere*.

LITERARY WANDERER Literary adventurer Geoff Dyer reads his way across the continents.

MAGAZINES

THE CONTENTVILLE EDITOR Q&A Behind the scenes with the editors of magazines large and small

THE NOUVEAU NICHE This month: *Lowrider*, *Watch Time*, and *All About Beer*

LAUNCH OF THE MONTH *Smock*, a lush bimonthly fusing contemporary art and fashion, and *Total Movie*, a DVD-inclusive magazine devoted to movies that "rock"

DISSERTATIONS

DISSERTATIONS DECONSTRUCTED Paul Wallich on Carl Sagan's dissertation "Physical Studies of Planets"

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WHAT THE CONTRIBUTING EDITORS ARE SAYING...

Our Contributing Editors are accomplished, demanding readers and thinkers. Here's what some of them have been reading and thinking lately.

VISIT THE EXPERTS

Contributing Editors

Some see an opportunity for genuine revolution; others, a deification of crass capitalism. Polly LaBarre reads competing theories on the nature of the new economy.

He's all man, but Ira Glass still can't help finding humor and comfort in the stories in Melissa Bank's *The Girls' Guide to Hunting and Fishing.*

Reluctant to visit a photography exhibit on lynching in American history, Faith Childs finds that the accompanying book can be just as enlightening.

Despite the book's popularity, Mimi Sheraton finds Malcolm Gladwell's *The Tipping Point* distinctly lacking as an instructional manual for the restaurant business.

Laura Ingraham looks at a new biography of Maria Callas and Aristotle Onassis and remembers a bygone time of style and romance.

Financial whiz James Cramer is impressed by Roger Lowenstein's *When Genius Failed*, calling it "an excellent inside look at the blow-up of the fabled moneymen" of the bond-trading firm Long-Term Capital Management.

Chess is just math and poetry, but Sherman Alexie still hasn't mastered it despite everything he has been reading on the game.

The cactus bug, the donut bug, and Bug Rogers—new mother Wendy Wasserstein looks at the current infestation of pop-up books and recommends a creepy, crawly, funny series by David A. Carter.

When it comes to novels about historical figures, it can be hard to tell what's fact and what's fiction. Anita Hill considers the implications of Darin Strauss's historical novel, *Chang and Eng.*

Reporting from the Sun Valley Writers' Conference, David Halberstam considers himself lucky to be in a profession full of so many talented, supportive, and cute people.

And Wendy Kaminer responds to Harold Bloom's Contentville critique of the *Harry Potter* phenomenon with a look back at her beloved *Nancy Drew* books.

OUR CONTRIBUTING EDITORS

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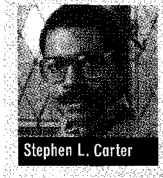
RECENT COMMENTARY FROM OUR EXPERTS

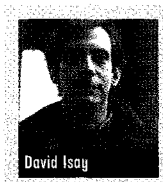

Stephen L. Carter

AN EXCERPT FROM WHAT STEPHEN L. CARTER IS READING NOW

In *Farenheit 451* it was the books that made life hard that were burned—Shakespeare or the Bible. A book that made life better, in Ray Bradbury's terms, would be spared. Life in the society he was describing was about the self and how one shouldn't have to grapple with difficult ideas to attain personal happiness. It seems to me that this is very much a description of contemporary America. The mere fact that we don't physically burn books doesn't mean that we're not in the process of destroying the notion that we should cope with difficult ideas and struggle with hard texts. And it doesn't mean that we're not ignoring the perception that we improve as people by dealing with great literature, as opposed to dealing with how to make a million dollars without any investment or how to lose weight without diet or exercise.

Yale law professor **Stephen L. Carter** *was selected by* Time *magazine as one of the 50 leaders of the next century.*

PHOTOGRAPH BY GAIL ZUCKER


David Isay

AN EXCERPT FROM WHAT DAVID ISAY IS READING NOW

I'm rereading *Low Life: Lures and Snares of Old New York*, by Luc Sante, which I read when it first came out and hated. Looking back now, I think the reason I hated it is that before the book was published, NPR did a piece on Sante, and I was annoyed that I didn't produce it given that the subject matter is so up my alley. So then when the book did come out, I picked it up just ready to hate it. I guess you could say I had a chip on my shoulder about it, but I started reading it again about a week ago and I think it's amazing. It's a history of lowbrow characters and culture in New York City during the 19th century up through the very beginning of the 20th century. The amount of research that Sante accomplished is absolutely unbelievable. It's really a beautiful book, and I'm sorry that I hated it the first time around.

David Isay *is the founder of Sound Portraits Productions and a regular contributor to National Public Radio's newsmagazines.*

> **"Cynthia Ozick is one of the two or three best essayists in America— *her only true rivals are* Gore Vidal and John Updike."**
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> **ON *QUARREL & QUANDARY*, BY CYNTHIA OZICK**

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WHAT THE MAGAZINE EXPERTS ARE SAYING...

Contentville's Magazine Experts explain what's going on each month in the magazines they cover. Here's what some of them have said recently.

VISIT THE EXPERTS

Magazine Experts

The definition of a family has changed, and parenting magazines are starting to notice. Elizabeth Crow reports on *Parenting*'s touching story of a gay couple's attempts to adopt a child.

Who wants to look like a millionaire? As *Allure* attests, "The rich are different from you and me." Kate de Castelbajac gives the skinny on how to fix your hair, makeup, and even your smile so that you, too, can look like a million bucks.

Dr. Ezekiel J. Emanuel analyzes *Time*'s coverage of death and dying and considers the tough questions: Who is to blame for "bad deaths," and what can be done to prevent them?

Every so often, a magazine's "special" issue lives up to its billing. Matthew Goodman praises *Gourmet*'s Special Harvest Issue, which looks at how some small-time farmers are changing the future of American agriculture.

You're young, image-conscious, and wouldn't be caught dead reading *Glamour*. Stéphane Houy-Towner checks out edgier, alternative publications like *Black Book* and *Detour*, which are reinventing the fashion magazine as we know it.

*Wallpaper**, the favorite design rag of the downtown hipster crowd, can no longer claim ingenue status. Four years after their first issue, Chee Pearlman casts a fresh eye on this modernist shelter magazine, asterisk and all.

Daniel Radosh muses on the sudden celebrity of Kate Hudson and *Almost Famous*, a movie that "gives entertainment writers and editors the opportunity to indulge in three of their favorite subjects: movies, music, and themselves."

The media may emphasize their similarities, but when it comes to science, Al Gore and George W. Bush have widely disparate views. Timothy Ferris elaborates on their differences and on how each might approach science and technology as president.

OUR MAGAZINE EXPERTS

SUSAN BURTON
Teen Magazines

ELIZABETH CROW
Women's, Parenting, and Children's Magazines

KATE DE CASTELBAJAC
Beauty Magazines

DR. EZEKIEL EMANUEL
Health Magazines

RAHM EMANUEL
Political Magazines

TIMOTHY FERRIS
Science Magazines

WINIFRED GALLAGHER
Religion and Spirituality Magazines

MATTHEW GOODMAN
Cooking Magazines

STÉPHANE HOUY-TOWNER
Fashion Magazines

THE STAFF OF *MARKETPLACE*
Money and Finance Magazines

KEVIN MITNICK
Computer Magazines

KEITH OLBERMANN
Sports Magazines

CHEE PEARLMAN
Design Magazines

JOHN R. QUAIN
Technology Magazines

DANIEL RADOSH
Entertainment Magazines

ELAINA RICHARDSON
Fashion Magazines

MICHAEL SEGELL
Men's Magazines

> **"I started wondering why there isn't more comic writing in the general-interest teen magazines. Do the editors think that the girls who read their magazines aren't funny, don't repeat lines from movies to each other, never watch Chris Rock on HBO?"**
>
> **SUSAN BURTON**
> **TEEN MAGAZINES**

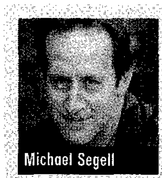
RECENT COMMENTARY FROM OUR EXPERTS

Martha Little

AN EXCERPT FROM "OFF THE RACK" WITH THE STAFF OF *MARKETPLACE*, MONEY & FINANCE MAGAZINES

It's compelling to think that the Napster technology is unstoppable. To me, it's equally compelling—and more worrisome—that we might silence Napster forever. For instance, if, as Charles Mann suggests in *The Atlantic Monthly*, the law required Internet service providers to monitor (and report) their customers' use of services such as Napster and Gnutella, the effect would be chilling. Robert Kohn, cofounder of Emusic.com (a site that charges users to download legal MP3 files), lays it out this way: "If the police started arresting people and seizing their computers, music on the Internet would not seem quite so free." —Martha Little, Commentary Editor, NPR's *Marketplace*

Marketplace *is public radio's national series about business, the global economy, and finance.*


Michael Segell

AN EXCERPT FROM "OFF THE RACK" WITH MICHAEL SEGELL, MEN'S MAGAZINES

The October issue of *Details*, the first published by Conde' Nast's sibling company, Fairchild, and its new editor, Daniel Peres, is aiming at the sophisticated urban 25- to 35-year-old man who is "worried." Come again? "He's worried about things like do I mousse my hair?" says Peres in his editor's note. "Do I wear flat-fronts or pleats?" If ever you doubted that modern masculinity (or sophistication) is in trouble, *Details* offers fresh evidence. Of course, if the gel-versus-mousse conundrum has you so "worried" you require chemically induced sleep each night, *Details* is there for you. Otherwise, skip it.

Michael Segell *is the author of* Standup Guy: Masculinity That Works *and the forthcoming* A Man's Journey to Simple Abundance.

PHOTOGRAPH BY SARA BARRETT

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RECENT PROFESSOR'S PICKS

Our Academic Experts are among the foremost authorities on a broad range of subjects, from the elementary to the obscure. Four of our newest experts offer their choices.

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Academic Experts

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UNIVERSITY OF MARYLAND

Professor's Picks on

HISTORY OF TELEVISION IN THE UNITED STATES

- HORACE NEWCOMB, Encyclopedia of Television (1997)
- SAM FRANK, Buyer's Guide to Fifty Years of TV on Video (1999)
- LEONARD H. GOLDENSON, Beating the Odds (1991)
- LYNN SPIGEL, Make Room for TV: Television and the Family Ideal in Postwar America (1992)
- LAWRENCE W. LICHTY AND MALACHI C. TOPPING, American Broadcasting (1975)

JASON SQUIRE
UNIVERSITY OF SOUTHERN CALIFORNIA

Professor's Picks on

THE MOVIE BUSINESS

- RUDY BEHLMER, Memo from David O. Selznick (2000)
- WILLIAM GOLDMAN, Adventures in the Screen Trade (1989)
- DAVID PUTTNAM WITH NEIL WATSON, Movies and Money (1999)
- GREGORY GOODELL, Independent Feature Film Production (1998)
- HAROLD L. VOGEL, Entertainment Industry Economics, 4th edition (1998)

DAVID MCCARTHY
RHODES COLLEGE

Professor's Picks on

POP ART

- LAWRENCE ALLOWAY, American Pop Art (1974)
- INSTITUTE FOR CONTEMPORARY ART (ED.), Modern Dreams: The Rise and Fall and Rise of Pop (1987)
- STEPHEN HENRY MADOFF (ED.), Pop Art: A Critical History (1997)
- DAVID ROBBINS (ED.), The Independent Group: Postwar Britain and the Aesthetics of Plenty (1990)
- ANDY WARHOL, The Philosophy of Andy Warhol: From A to B and Back Again (2nd edition, 1988)

RONALD GRIMES
WILFRID LAURIER UNIVERSITY

Professor's Picks on

RITES OF PASSAGE

- ARNOLD VAN GENNEP, The Rites of Passage (1960)
- VICTOR TURNER, The Ritual Process (1969)
- ROBBIE DAVIS-FLOYD, Birth as an American Rite of Passage (1992)
- DAVID CRESSY, Birth, Marriage, and Death: Ritual, Religion and the Life-Cycle in Tudor and Stuart England (1997)
- CAROL BECKWITH AND ANGELA FISHER, African Ceremonies (1999)

OUR OTHER ACADEMIC EXPERTS

C. FRED ALFORD, Evil (University of Maryland, College Park); **JOYCE APPLEBY**, *Early American History (University of* California, Los Angeles); **PETER BROOKS**, 19th-Century French Novels (Yale University); **WILLIAM CARTER**, Proust (University of Alabama); **MARY ANN CAWS**, Aesthetic Manifestos (City University of New York); **JAMES CHAPMAN**, James Bond Studies (Open University, U.K.); **DALTON CONLEY**, Urban Poverty (New York University); **ANDREW DELBANCO**, Herman Melville (Columbia University); **KEITH DEVLIN**, Mathematics in Life and Society (St. Mary's College); **PAULA S. FASS**, History of Childhood in America (University of California, Berkeley); **JUAN FLORES**, Puerto Rican Identity (Hunter College); **JAMES K. GALBRAITH**, New Approaches to Economics (University of Texas, Austin); **SUSAN GUBAR**, Feminism and Literature (Indiana University); **HENDRIK HARTOG**, History of Marriage (Princeton University); **ALISON JOLLY**, Primate Behavior (Princeton University); **MARK JORDAN**, Homosexuality and Christianity (Emory University); **ALICE KAPLAN**, France Occupied by the Nazis, 1940-1944 (Duke University); **CLARK SPENCER LARSEN**, Bioarchaeology (University of North Carolina, Chapel Hill); **KEN LIGHT**, Documentary Photography (University of California, Berkeley); **KARAL ANN MARLING**, *Popular Culture* (University of Minnesota); **GLENN MCGEE**, Bioethics (University of Pennsylvania); **JOHN MCWHORTER**, Musical Theater (University of California, Berkeley); **MIMI NICHTER**, Women and Dieting (University of Arizona); **MARVIN OLASKY**, Compassionate Conservatism (University of Texas, Austin); **ROBERT RYDELL**, World Fairs (Montana State University, Bozeman); **ELAINE SHOWALTER**, Feminist Criticism and Women's Writing (Princeton University); **PETER SINGER**, Ethics and Animals (Princeton University); **DEBORAH TANNEN**, Language in Daily Life (Georgetown University); **MICHAEL WALZER**, Jewish Political Thought (Institute for Advanced Study); **STEVEN WEINBERG**, History of War (University of Texas, Austin); **G. EDWARD WHITE**, History of Baseball (University of Virginia); **CRAIG STEVEN WILDER**, Life in Brooklyn (Williams College); **SEAN WILENTZ**, American Politics Since 1787 (Princeton University)

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Twain with a modern twist at Tilles Center, Long Island Business News, December 24, 1999
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SPEECHES

The Fourth of July speech, Twain, Mark, Jul. 4, 1907
Comments on his stage fright, Twain, Mark, Oct. 5, 1906
Speech made in front of students at Misses Tewksbury's School, Twain, Mark, June 10, 1909
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TRANSCRIPTS

World News Now, Sep. 28, 2000
Today, Dec. 5, 1990
World News Tonight, Oct. 22, 1991
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HARD-TO-FIND BOOKS

Forgotten Writings of Mark Twain by Duskis, Henry, 1963
Selected Letters of Mark Twain by Neider, Charles, 1982
Comic Mark Twain Reader by Neider, Charles, 1977
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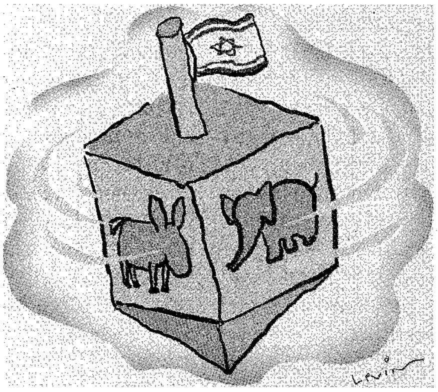
WORLD AFFAIRS Craig Horowitz

The Zion Game

Will a Bush administration be "good for the Jews," or should supporters of Israel worry that Dubya's foreign policy might be a replay of his dad's pro-Arab tilt?

WHEN AL GORE AND GEORGE BUSH GOT ogether several weeks ago at Wake Forst University for their second debate ou remember, this was the friendly ncounter, the one where the two men at side by side like colleagues at a *Chare Rose*-style table), the most memoable thing about the evening was the ice-president's extraordinarily limp erformance.

Mostly lost in all of the post-debate leating about Gore's feckless search for e right (as in least annoying) persona as a curious Bush moment. Asked bout racial profiling, an issue usually foused on the mistreatment of blacks, the overnor chose instead to address a diferent minority ommunity. "Arab mericans are raially profiled in hat's called 'seret evidence,'" he aid in his inimable way, refering to the infor-ation used by nmigration offiials and airline ersonnel. "People re stopped, and e got to do someing about that."



Since that evening, he's met behind osed doors with members of Michian's substantial Arab community (who nerged looking very happy), and he's eceived the endorsements of all the ost important Arab-American organitions. None of which, by itself, nounts to much more than the ordiary campaign-mode reaching out andering, if you're a cynic). After all, ush and Gore are both battling hard r Michigan, a key state that's still up r grabs, and it's possible that Arab votes (4 percent of the state's voting poputtion) could be the deciding bloc. Gore has also tried reaching out to Michigan's Arab Americans, though he's been much less successful.

But the governor's attempt to win over the Arab community has raised serious concerns among American Jews, concerns that have become much more acute given the current Middle East crisis. No one has forgotten that his father's administration tilted away from Israel. (Or that James Baker, his father's secretary of State and closest of friends, was famously quoted as saying, "Fuck the Jews; they didn't vote for us anyway.") Nor has anyone forgotten that Israel was instructed during the Gulf War to simply suck it up for the greater good and take Iraq's Scud attacks without responding.

Because of all this, and the governor's generally disengaged demeanor, a lot of Jews are very worried about a Bush victory. Their most urgent and conspicuous concern is what U.S. policy toward Israel will look like if Bush becomes president. To put it plainly, they want to know if George Bush is good for the Jews.

IT USED TO BE PRETTY SIMPLE. IF A CANDIdate was energetically pro-Israel at all times, then of course he was thought to be good for American Jews. Now, however, it's become considerably harder to define what pro-Israel means.

A perfect example is Martin Indyk, America's ambassador to Israel. "Indyk speaks Hebrew and has a deep commitment to Israel," says Daniel Pipes, director of the Middle East Forum. "Yet he's pursuing policies which, looked at coldly, like his call for dividing Jerusalem, are classically those of people considered anti-Israel."

Making it more difficult is that, even as the current crisis deepens, we're actually getting less and less information from the candidates. Would Bush's priority be an Israeli-Palestinian agreement? And at what cost? Would he micromanage the process and stake his personal diplomatic currency on its success, as Bill Clinton has? Or would he step back, let the parties act on their own, and stay on the sidelines, even if a low-intensity conflict becomes the status quo? What does his repeated use of the phrase "not on our timetable" mean, anyway? Because despite popular misconceptions, it was Israeli prime minister Barak who pushed for the most recent Camp David summit, not Bill Clinton.

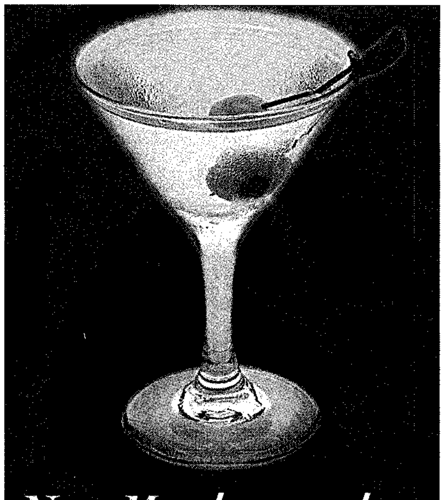
In fact, it may be that the only thing that can be said about Bush with any real certainty on this subject—beyond his often-repeated platitudes about Israel being America's friend and how he supports the peace process—is that Bush would've been thrilled if Bill Clinton had simply taken care of the problem for him. (Gore, too, must not be looking forward to inheriting *that* mess.)

"What they're going to find, however," says Middle East expert Stephen Cohen, "is that not only hasn't the problem been put to bed, but the tiger has woken, he's woken up angry, and he's going to be in their living room on Inauguration Day."

Despite the continuing violence in Israel and the West Bank, if Bush becomes president-elect on November 7, meaningful negotiations are likely to come to a screeching halt; the peace process will effectively be frozen for six months. (If Gore wins, there is a possibility things can still move forward before the transition, since he is part of the current administration.)

"The Arabs will think they can get a

stration by Arnie Levin.



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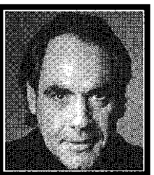

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better deal from Bush," says Cohen, "so they'll wait. This means Bush will have to hit the ground running."

Given his inexperience and his apparent reluctance to get elbow-deep in the muck of policy disputes, a victorious Bush will have to get somebody working on his behalf immediately. "There's little question that what Bush does in the Middle East will be the result of who he talks to and who he surrounds himself with," says Steven Spiegel of the Israel Policy Forum and UCLA.

"We surely know what one change will be in a Bush presidency," says Marshall Breger, a law professor and former special assistant to President Reagan. "Clinton threw himself into the Israeli-Palestinian conflict heart and soul. He was a friend to both sides. We won't have that with Bush. There's not the same intensity of feeling and emotion about this."

Which makes his appointments to key policy positions that much more

"There's no question that in a Bus administration, a lot of attention wi be given to what's said by the moderat Arab states," says Spiegel. "And the tend to be cynical about the Arab-Israeli peace process. But Cheney is th big player here. He has the respect o both the Arabs and the Israelis. Yo could end up with a scenario in whic the vice-president is the mediator."

Cohen agrees, and goes one step fu ther. "As unimportant as Cheney ha been during the campaign, he'll do lot of the heavy lifting in a Bush gov ernment. His ear will be attuned to th moderate Arab states telling him the can't afford the high risk of a pro longed low-intensity conflict betwee the Israelis and the Palestinians be cause it's destabilizing in their cour tries. Now that the Arab summit over, these leaders want high-leve high-intensity diplomacy and they wi expect it, under Bush, to have an Aral states twist."

"There's no question that in a Bush administration a lot of attention will be given to what's said by the moderate Arab states, and **they tend to be cynical** about the Arab-Israeli peace process."

important. The smart money says that Bush will name Colin Powell as his secretary of State and Condoleeza Rice as his national-security adviser. But throughout the campaign, his go-to guy on Israel has been Dov Zakheim, an Orthodox Jew and an arms expert who has a long history in Republican politics. Must be aggressively pro-Israel, right? Well . . . not exactly. It's been said there's never been an arms sale to Israel that Dov Zakheim has liked.

Bush also talks to conservative stalwarts Richard Perle, Paul Wolfowitz, and George Schultz. And it's been said about Perle that there's never been a peace deal good enough for him. All of which means that amid the disagreements and unpredictability of his advisers, the steady, guiding hand may well turn out to be Dick Cheney.

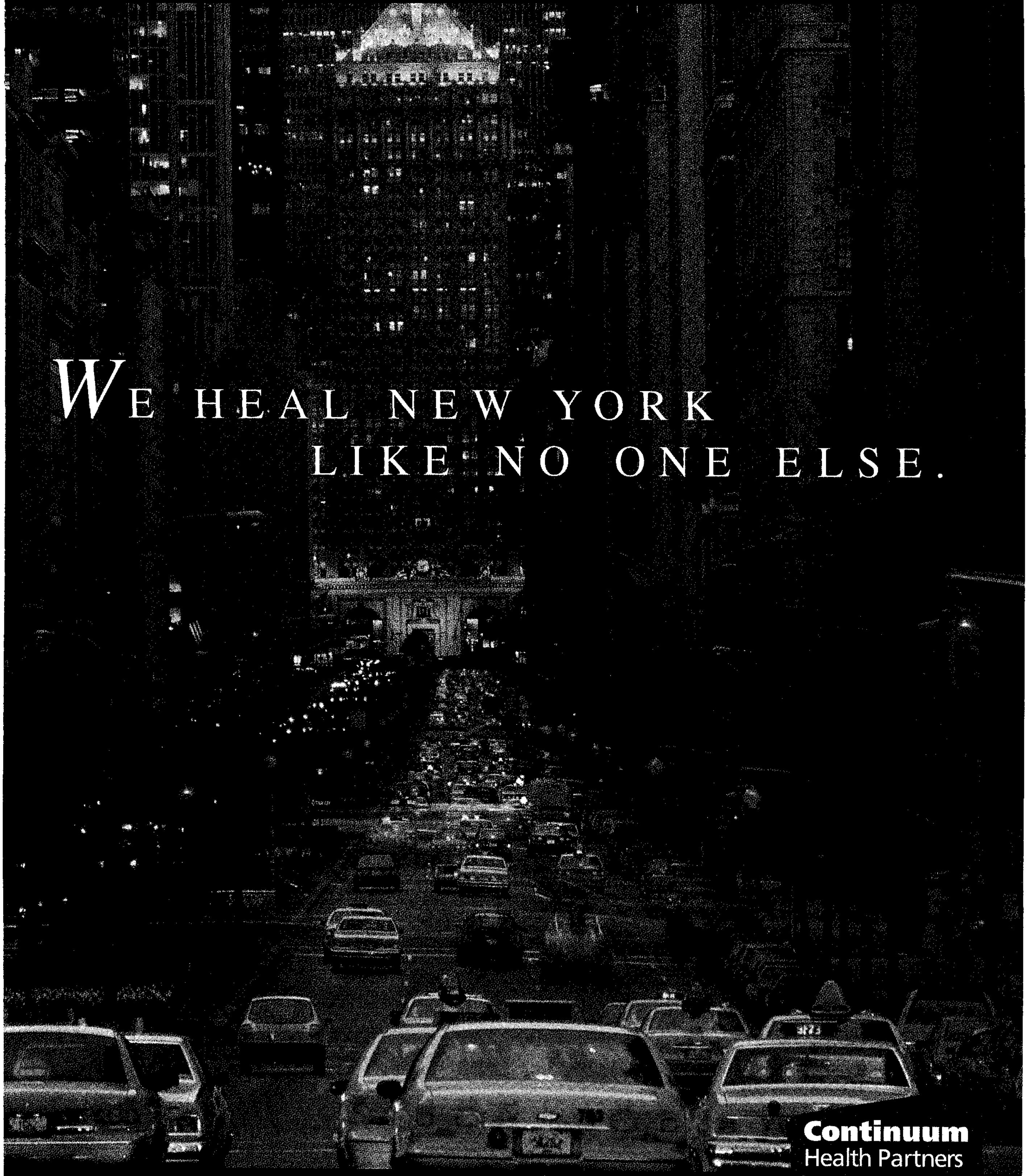
There is a perception that a Bush-Cheney administration would see Israel as a less significant strategic ally than has been the case in the past. After all, both men have strong oil-industry connections, and Cheney was a key player in Bush Sr.'s administration—back when James Baker and Brent Scowcroft clearly thought Israel was a burden.

In any discussion of policy tilts, o warmer or colder relations with Israe it's important to remember one thin Even as the landscape gets more diff cult to navigate, American policy in th Middle East has, for three decades, ge erally been an island of bipartisanshi Each administration has accepted, i broad strokes, a land-for-peace strate as a way to move forward. The diffe ences are often largely tonal.

It is, in Daniel Pipes's words, the di ference between the words and the mu sic. Between the sensibility and the a tual policy. Jews will, by and large, en brace those people with whom the believe they have an emotional rappo which means someone they feel has deep understanding of their securi concerns.

That's why Bill Clinton could ha America abstain rather than vo against a U.N. resolution condemni Israel, without a major outcry. "In t end," says Pipes, "establishing that ra port is more important than any spec ic policy."

Bush Sr. never really understood th It remains to be seen whether his so has learned from his mistakes.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Michael Tomasky THE CITY POLITIC

End Games

Will Bill pull Hill across the finish line first? Will Rick spin the straw of her health-care fiasco into the gold of victory? And is there life after The Race

CRUNCH TIME. EIGHT DAYS UNTIL THE VOTE as this hits the stands. The candidates are doing their thing, but what's compelling about a campaign's final week is the Chaos Theory effect—the way unexpected events can intrude on a pol's best-laid plans, take over the news cycle, shift voting blocs, and create the margin between victory and defeat. That said, a few possible scenarios for the campaign's final week:

• **The Hamas Scenario.** As I write, it appears that Hillary Clinton may have weathered the worst of this potential catastrophe, which started when the *Daily News* reported last Wednesday that she'd attended a fund-raiser hosted by an American Muslim group. She returned the dough, which slowed the bleeding, and she's awfully lucky that the Hamas sympathizer who gave her money also donated to W. But depending on how Rick Lazio played this one and the next round of polls, it could hurt her. Advantage: Lazio.

• **The Zuckerman Scenario.** The *Post* is the most anti-Clinton paper in town, right? Wrong. Lately, that distinction belongs to the *News*, whose editorial page has been hammering Hillary nonstop since early September on soft money, the Lincoln Bedroom, and now the Muslim fund-raiser. (The same folks endorsed Jon Corzine last week in New Jersey's Senate race, which I guess proves that shoving an ungodly pile of lucre into a campaign is forgivable as long as it's your own.) Which way will *News* publisher Mort Zuckerman go in this race? We may know by the time you read this, but the *News* has a courageous history of fence-sitting until the last possible moment. If the paper's past few weeks are any indication, though . . . Advantage: Lazio.

• **The *Post*/Zogby Scenario.** The *Post*, meanwhile, has mostly tuned Lazio out to concentrate on W. Still, there's probably some fight in old Rupert yet. I'd bet on a "tracking poll" by John Zogby showing Ricky SURGING! in the campaign's final days, just as his 1998 polls showed Al D'Amato ahead of Chuck Schumer two days before an election Schumer won by nine points. Advantage: Lazio.

• **The Bill Scenario.** Some will always hate him, and the press will never stop being moralistic harpies about the marriage. But New York remains one of the most POTUS-friendly jurisdictions in America. Put the man in a black church, the heavens open. Put him anywhere, and compared with other pols, he's Gershwin, Picasso, Rilke. Two or three well-chosen stops, and it's . . . Ac vantage: Clinton.

SAVE NY STOP HILLARY
SAVE NY STOP HILLARY

Home stretch: From top, Lazio campaigns in Columbia County; the Clintons in Queens.

• **The "Can This Country Reall Elect George W. Bush Pres dent?" Scenario.** The presider tial result is a foregone conclusio in New York. But that doesn't pr vent the psychology of the nip and-tuck national race from ir vading our turf. Combine th with a little Nader fall-off, whic is natural for third-party cand dates in an election's closing day and you have a comfortable Go margin. If it's a million vote that's 3.5 million to 2.5 millio (assuming around 6 million voters). S for Rick to win, nearly one out of ever three Gore voters would have to switch t Lazio. Advantage: Clinton.

• **The "You've Underestimated U Again, White Man" Scenario.** Befor every Election Day, virtually every whit commentator says: "Blacks have no mot vation to vote in this election." Then, i every election of the nineties save 199 black turnout is higher than expecte Especially so in 1998, when black turno in New York was huge. That was not pro-Schumer turnout; it was a pro-Clir ton, anti-impeachment vote. One ha only to hear a couple of black ministe talk about Hillary to see that maybe blac voters do have a reason to vote, and th reason is her. Advantage: Clinton.

• **The "I Just Can't Do It" Scenari** Black candidates always need to be a fe points ahead in the pre–Election Da polls, because a certain number of whi voters tell pollsters they'll vote for black candidate but won't. Hillary ma face a similar phenomenon. People w walk into the polling booth and look u there and see her name—at that instar what will flash into their minds? The a erage person might make about eig likely associations, and most of the aren't positive. The Democratic prima

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may have taken care of some of this. have one friend who resented Hillary' candidacy. She voted against her in th primary and says that vote got it out o her system and she's now prepared t pull the Clinton lever. On the othe hand, primary turnout was awfull low. Advantage: Lazio.

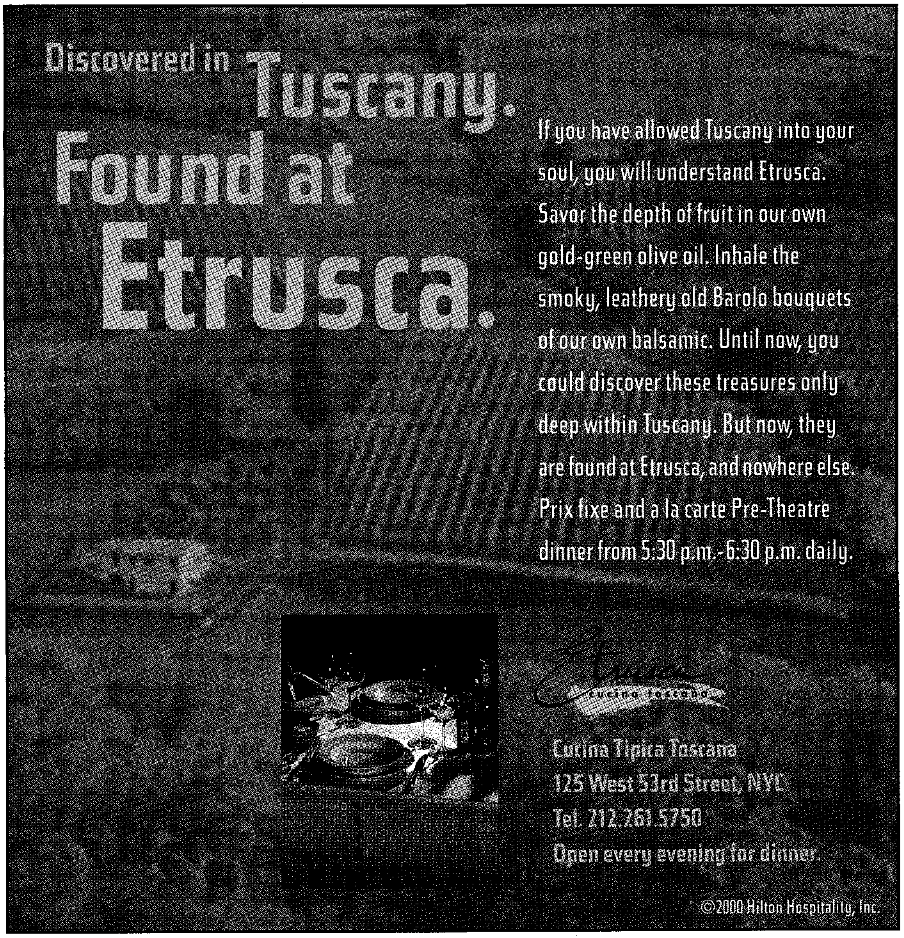
- **The "God Wants Hillary" Scenario** Picture, on Election Day, a massiv thunderstorm across every section o the state north of Albany, save Democratic Erie County, at whose border th sunshine miraculously rules. Up there remember, people have to drive to th polls, sometimes several miles. Wh could bother? Advantage: Clinton.

"Hillary Clinton has **run the sort of campaign** people are always telling pollsters they want."

- **The "God Wants Rick" Scenario.** O course, it could rain in the city an spare the north country. Is it worse when it's raining, to have to drive to th polls or walk to them? Advantage Lazio.
- **And finally, the "Improbable As I May Seem, People Actually Do En Up Voting on the Issues" Scenario** Hillary Clinton has asked no one to vot for her because of her smile or her winning personality. She has learned, afte all this time, to navigate New York's serpentine waters with only passabl adroitness. Parochialists will never accept her. She has no record per se, an she has ducked and covered on a majo question or two (e.g., Social Security).

But she has run the sort of campaig people are always telling pollsters the want—issue-oriented, reasonably specific on most matters, and, where negative, never personal or irrelevant. He final week as candidate will surely hol one of the above surprises or mayb some others, but she and her team, especially since August, have done a goo job of keeping to the message and minimizing the soap opera. Given the whit heat in which this race started thos many months ago, and the frequer flare-ups ever since, that's no mea achievement, and it may prove advantage enough. ▮

E-mail: tomasky@aol.com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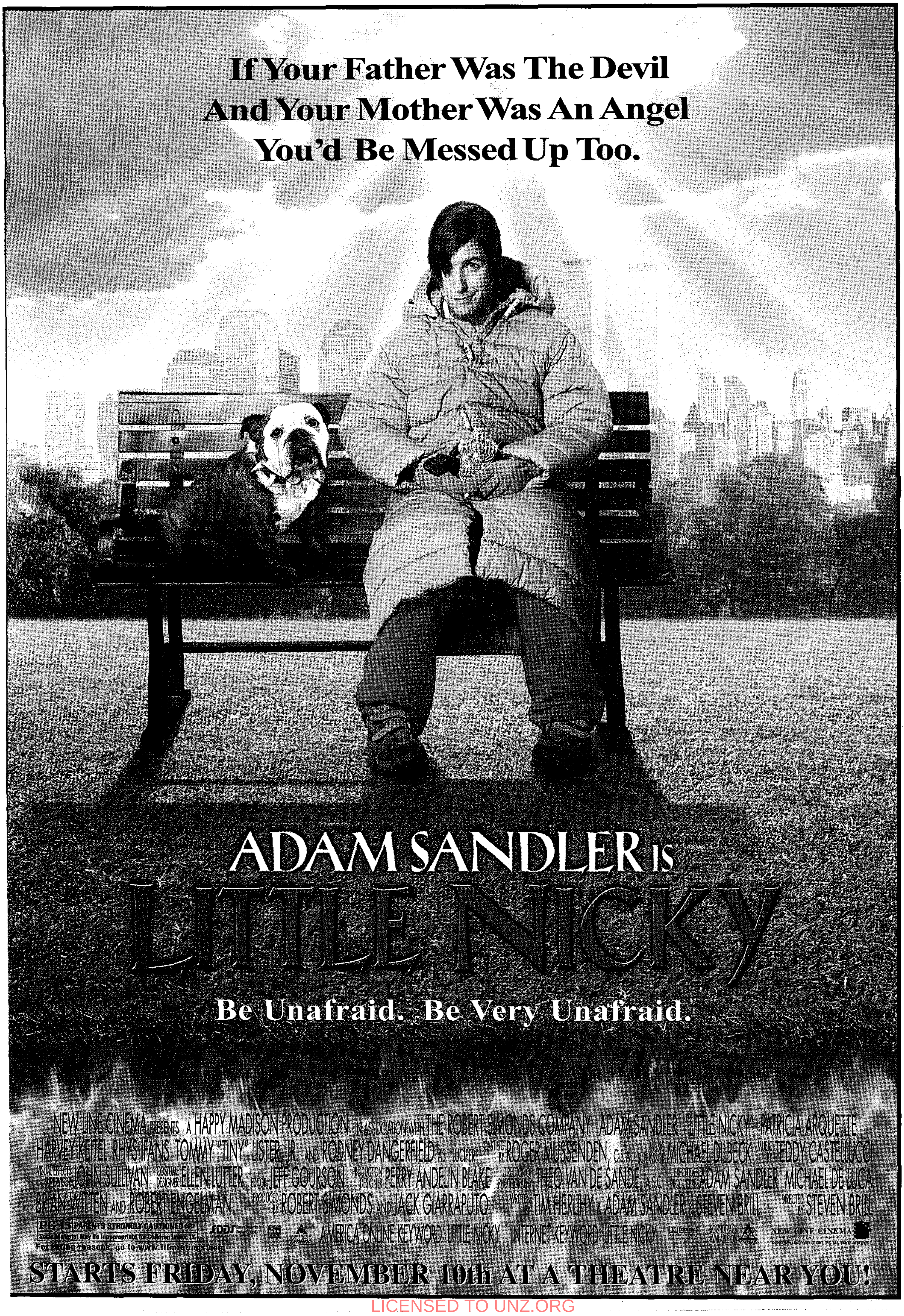
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James J. Cramer THE BOTTOM LINE

Bottom's Up

Every October, as predictable as the seasons, the market takes a precipitous turn for the worse. But if you know it's coming, why not profit from the rebound?

NOBODY WANTS TO CALL A BOTTOM IN THE market. If stocks keep going down, you look like a moron. If they go up, the buyers take the credit. So why bother?

Because it's October, that's why, and I have seen the market bottom in October so many times that I can't help myself. I don't think this October will be any different.

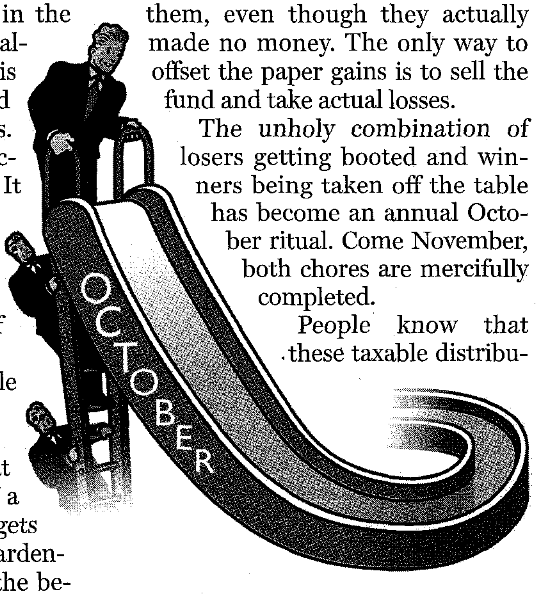
Why do we keep getting bottoms in this fateful month? What is it about October that produced massive home runs if you purchased stocks at the end of this month in each of the past three years? Frankly, it makes all the sense in the world for both psychological and calendar-related reasons. Everybody is scared of October. It's when we had both our 1929 and our 1987 crashes. And we had three crashettes in October just during the past decade. It has a notoriety that even non-market-savvy magazines and newspapers always talk about in evergreen pieces that appear yearly (almost always with pictures of Kodiaks attached).

It's only natural, then, that people hold back from purchasing stocks in the month of October. And professionals buy puts, or options that allow them to be stopped out of a stock if it goes too low. Negativity gets built up to an extreme. It turns a garden-variety downpour, as we had in the beginning of the month, into the monsoon that hit during the third week of this October: a 438-point decline in the Dow Jones averages during the very first moments of trading.

The anxiety becomes entirely self-fulfilling. And, of course, self-cleansing. The first reason the market *bottoms* in October is that the sellers finish their selling. Those weak holders who can't stand the pain get blown out, leaving only stalwarts and long-term buy-and-holders who don't sweat the stock-owning program.

Second, the fiscal years for mutual funds tend to end on the last day of October. Many of these funds are now making their distributions to shareholders. Mutual funds typically like to be tax-sensitive, meaning that they don't want to present you with a giant capital gain as part of the fiscal-year-end festivities. This year in particular, they don't want to because even if they took profits in January, February, and March, many of the funds are down for the year. That means that people who own these funds must declare those paper profits and pay taxes on them, even though they actually made no money. The only way to offset the paper gains is to sell the fund and take actual losses.

The unholy combination of losers getting booted and winners being taken off the table has become an annual October ritual. Come November, both chores are mercifully completed.



People know that these taxable distributions of profits are coming, too. The investing public has gotten smarter and smarter in recent years, and it knows to wait to contribute more funds to mutuals until after they have made the distributions. That way, they sidestep any instant tax consequences that would occur. You can therefore expect a flood of new money flowing into funds after the distributions are made, producing a third reason for a bottom.

Fourth, we have now seen the summer's earnings for many companies, as most get reported in the first weeks c October. Often, summer produces a slow down. This year was no different. Ana lysts then knock down their earnings es timates for the year because of the annu al disappointment stemming from a slac July, August, and September. Once th cuts are made and the expectations ar readjusted down, we stock traders ar again free to bet that companies will re port better-than-expected earnings, espe cially because those expectations are nov sharply reduced! That's rally tinder. It al ways works.

Fifth, most of the dangerous bubbles i the market have now been deflated, par ticularly with the stomping of the fiber optic boom stocks just last week. Tha was a constructive development, no cause for alarm, since so many mone managers were hiding in these kinds c overvalued stocks—which is exactly wha made the market seem so crazy to the av erage investor.

Finally, November begins the make-or break time for many mutual-fund mana gers. The year hangs in the balance. Col lectively, these cautious souls know tha unless they generate some performanc in the last two months of the year, the may be without jobs come January, c without dollars to invest, because no on from their firms will promote their fund to customers. That means taking ever penny you have on the sidelines an throwing it furiously at the market, as nc body ever made a lot of performance si ting in cash.

This final propensity to play to save th

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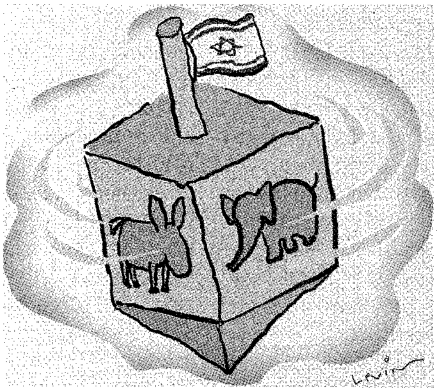
WORLD AFFAIRS **Craig Horowitz**

The Zion Game

Will a Bush administration be "good for the Jews," or should supporters of Israel worry that Dubya's foreign policy might be a replay of his dad's pro-Arab tilt?

WHEN AL GORE AND GEORGE BUSH GOT ogether several weeks ago at Wake Forst University for their second debate ou remember, this was the friendly ncounter, the one where the two men at side by side like colleagues at a *Chare Rose*-style table), the most memoable thing about the evening was the ice-president's extraordinarily limp erformance.

Mostly lost in all of the post-debate leating about Gore's feckless search for ie right (as in least annoying) persona as a curious Bush moment. Asked bout racial profiling, an issue usually foused on the mistreatment of blacks, the overnor chose instead to address a diferent minority ommunity. "Arab mericans are raially profiled in hat's called 'seret evidence,' " he aid in his inimable way, refering to the inforation used by nmigration offiials and airline ersonnel. "People re stopped, and e got to do someing about that."



Since that evening, he's met behind osed doors with members of Michian's substantial Arab community (who merged looking very happy), and he's eceived the endorsements of all the ost important Arab-American organiations. None of which, by itself, mounts to much more than the ordiary campaign-mode reaching out andering, if you're a cynic). After all, ush and Gore are both battling hard r Michigan, a key state that's still up r grabs, and it's possible that Arab vots (4 percent of the state's voting popution) could be the deciding bloc. Gore has also tried reaching out to Michigan's Arab Americans, though he's been much less successful.

But the governor's attempt to win over the Arab community has raised serious concerns among American Jews, concerns that have become much more acute given the current Middle East crisis. No one has forgotten that his father's administration tilted away from Israel. (Or that James Baker, his father's secretary of State and closest of friends, was famously quoted as saying, "Fuck the Jews; they didn't vote for us anyway.") Nor has anyone forgotten that Israel was instructed during the Gulf War to simply suck it up for the greater good and take Iraq's Scud attacks without responding.

Because of all this, and the governor's generally disengaged demeanor, a lot of Jews are very worried about a Bush victory. Their most urgent and conspicuous concern is what U.S. policy toward Israel will look like if Bush becomes president. To put it plainly, they want to know if George Bush is good for the Jews.

IT USED TO BE PRETTY SIMPLE. IF A CANDIdate was energetically pro-Israel at all times, then of course he was thought to be good for American Jews. Now, however, it's become considerably harder to define what pro-Israel means.

A perfect example is Martin Indyk, America's ambassador to Israel. "Indyk speaks Hebrew and has a deep commitment to Israel," says Daniel Pipes, director of the Middle East Forum. "Yet he's pursuing policies which, looked at coldly, like his call for dividing Jerusalem, are classically those of people considered anti-Israel."

Making it more difficult is that, even as the current crisis deepens, we're actually getting less and less information from the candidates. Would Bush's priority be an Israeli-Palestinian agreement? And at what cost? Would he micromanage the process and stake his personal diplomatic currency on its success, as Bill Clinton has? Or would he step back, let the parties act on their own, and stay on the sidelines, even if a low-intensity conflict becomes the status quo? What does his repeated use of the phrase "not on our timetable" mean, anyway? Because despite popular misconceptions, it was Israeli prime minister Barak who pushed for the most recent Camp David summit, not Bill Clinton.

In fact, it may be that the only thing that can be said about Bush with any real certainty on this subject—beyond his often-repeated platitudes about Israel being America's friend and how he supports the peace process—is that Bush would've been thrilled if Bill Clinton had simply taken care of the problem for him. (Gore, too, must not be looking forward to inheriting *that* mess.)

"What they're going to find, however," says Middle East expert Stephen Cohen, "is that not only hasn't the problem been put to bed, but the tiger has woken, he's woken up angry, and he's going to be in their living room on Inauguration Day."

Despite the continuing violence in Israel and the West Bank, if Bush becomes president-elect on November 7, meaningful negotiations are likely to come to a screeching halt; the peace process will effectively be frozen for six months. (If Gore wins, there is a possibility things can still move forward before the transition, since he is part of the current administration.)

"The Arabs will think they can get a

stration by Arnie Levin.

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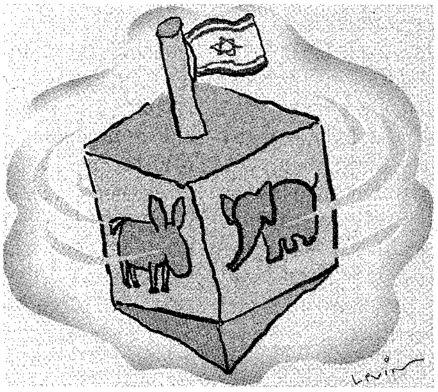
WORLD AFFAIRS **Craig Horowitz**

The Zion Game

Will a Bush administration be "good for the Jews," or should supporters of Israel worry that Dubya's foreign policy might be a replay of his dad's pro-Arab tilt?

WHEN AL GORE AND GEORGE BUSH GOT ogether several weeks ago at Wake Forst University for their second debate you remember, this was the friendly ncounter, the one where the two men at side by side like colleagues at a *Chare Rose*–style table), the most memoable thing about the evening was the ice-president's extraordinarily limp erformance.

Mostly lost in all of the post-debate leating about Gore's feckless search for he right (as in least annoying) persona was a curious Bush moment. Asked bout racial profiling, an issue usually foused on the mistreatment of blacks, the overnor chose instead to address a diferent minority ommunity. "Arab mericans are raially profiled in what's called 'seret evidence,' " he aid in his inimtable way, refering to the infornation used by nmigration offiials and airline ersonnel. "People re stopped, and we got to do someing about that."



Since that evening, he's met behind losed doors with members of Michian's substantial Arab community (who merged looking very happy), and he's eceived the endorsements of all the nost important Arab-American organiations. None of which, by itself, mounts to much more than the ordiary campaign-mode reaching out pandering, if you're a cynic). After all, ush and Gore are both battling hard or Michigan, a key state that's still up or grabs, and it's possible that Arab votrs (4 percent of the state's voting poputions) could be the deciding bloc. Gore has also tried reaching out to Michigan's Arab Americans, though he's been much less successful.

But the governor's attempt to win over the Arab community has raised serious concerns among American Jews, concerns that have become much more acute given the current Middle East crisis. No one has forgotten that his father's administration tilted away from Israel. (Or that James Baker, his father's secretary of State and closest of friends, was famously quoted as saying, "Fuck the Jews; they didn't vote for us anyway.") Nor has anyone forgotten that Israel was instructed during the Gulf War to simply suck it up for the greater good and take Iraq's Scud attacks without responding.

Because of all this, and the governor's generally disengaged demeanor, a lot of Jews are very worried about a Bush victory. Their most urgent and conspicuous concern is what U.S. policy toward Israel will look like if Bush becomes president. To put it plainly, they want to know if George Bush is good for the Jews.

IT USED TO BE PRETTY SIMPLE. IF A CANDIdate was energetically pro-Israel at all times, then of course he was thought to be good for American Jews. Now, however, it's become considerably harder to define what pro-Israel means.

A perfect example is Martin Indyk, America's ambassador to Israel. "Indyk speaks Hebrew and has a deep commitment to Israel," says Daniel Pipes, director of the Middle East Forum. "Yet he's pursuing policies which, looked at coldly, like his call for dividing Jerusalem, are classically those of people considered anti-Israel."

Making it more difficult is that, even as the current crisis deepens, we're actually getting less and less information from the candidates. Would Bush's priority be an Israeli-Palestinian agreement? And at what cost? Would he micromanage the process and stake his personal diplomatic currency on its success, as Bill Clinton has? Or would he step back, let the parties act on their own, and stay on the sidelines, even if a low-intensity conflict becomes the status quo? What does his repeated use of the phrase "not on our timetable" mean, anyway? Because despite popular misconceptions, it was Israeli prime minister Barak who pushed for the most recent Camp David summit, not Bill Clinton.

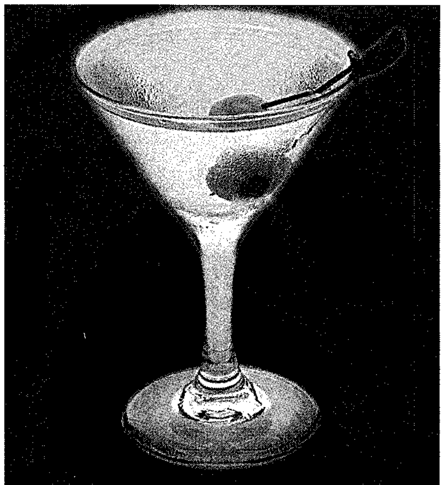
In fact, it may be that the only thing that can be said about Bush with any real certainty on this subject—beyond his often-repeated platitudes about Israel being America's friend and how he supports the peace process—is that Bush would've been thrilled if Bill Clinton had simply taken care of the problem for him. (Gore, too, must not be looking forward to inheriting *that* mess.)

"What they're going to find, however," says Middle East expert Stephen Cohen, "is that not only hasn't the problem been put to bed, but the tiger has woken, he's woken up angry, and he's going to be in their living room on Inauguration Day."

Despite the continuing violence in Israel and the West Bank, if Bush becomes president-elect on November 7, meaningful negotiations are likely to come to a screeching halt; the peace process will effectively be frozen for six months. (If Gore wins, there is a possibility things can still move forward before the transition, since he is part of the current administration.)

"The Arabs will think they can get a

stration by Arnie Levin.



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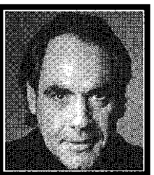

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better deal from Bush," says Cohen, "so they'll wait. This means Bush will have to hit the ground running."

Given his inexperience and his apparent reluctance to get elbow-deep in the muck of policy disputes, a victorious Bush will have to get somebody working on his behalf immediately. "There's little question that what Bush does in the Middle East will be the result of who he talks to and who he surrounds himself with," says Steven Spiegel of the Israel Policy Forum and UCLA.

"We surely know what one change will be in a Bush presidency," says Marshall Breger, a law professor and former special assistant to President Reagan. "Clinton threw himself into the Israeli-Palestinian conflict heart and soul. He was a friend to both sides. We won't have that with Bush. There's not the same intensity of feeling and emotion about this."

"There's no question that in a Bush administration a lot of attention will be given to what's said by the moderate Arab states, and **they tend to be cynical** about the Arab-Israeli peace process."

Which makes his appointments to key policy positions that much more important. The smart money says that Bush will name Colin Powell as his secretary of State and Condoleeza Rice as his national-security adviser. But throughout the campaign, his go-to guy on Israel has been Dov Zakheim, an Orthodox Jew and an arms expert who has a long history in Republican politics. Must be aggressively pro-Israel, right? Well . . . not exactly. It's been said there's never been an arms sale to Israel that Dov Zakheim has liked.

Bush also talks to conservative stalwarts Richard Perle, Paul Wolfowitz, and George Schultz. And it's been said about Perle that there's never been a peace deal good enough for him. All of which means that amid the disagreements and unpredictability of his advisers, the steady, guiding hand may well turn out to be Dick Cheney.

There is a perception that a Bush-Cheney administration would see Israel as a less significant strategic ally than has been the case in the past. After all, both men have strong oil-industry connections, and Cheney was a key player in Bush Sr.'s administration—back when James Baker and Brent Scowcroft clearly thought Israel was a burden.

"There's no question that in a Bus administration, a lot of attention wi be given to what's said by the moderat Arab states," says Spiegel. "And the tend to be cynical about the Arab-Is raeli peace process. But Cheney is th big player here. He has the respect both the Arabs and the Israelis. Yo could end up with a scenario in whic the vice-president is the mediator."

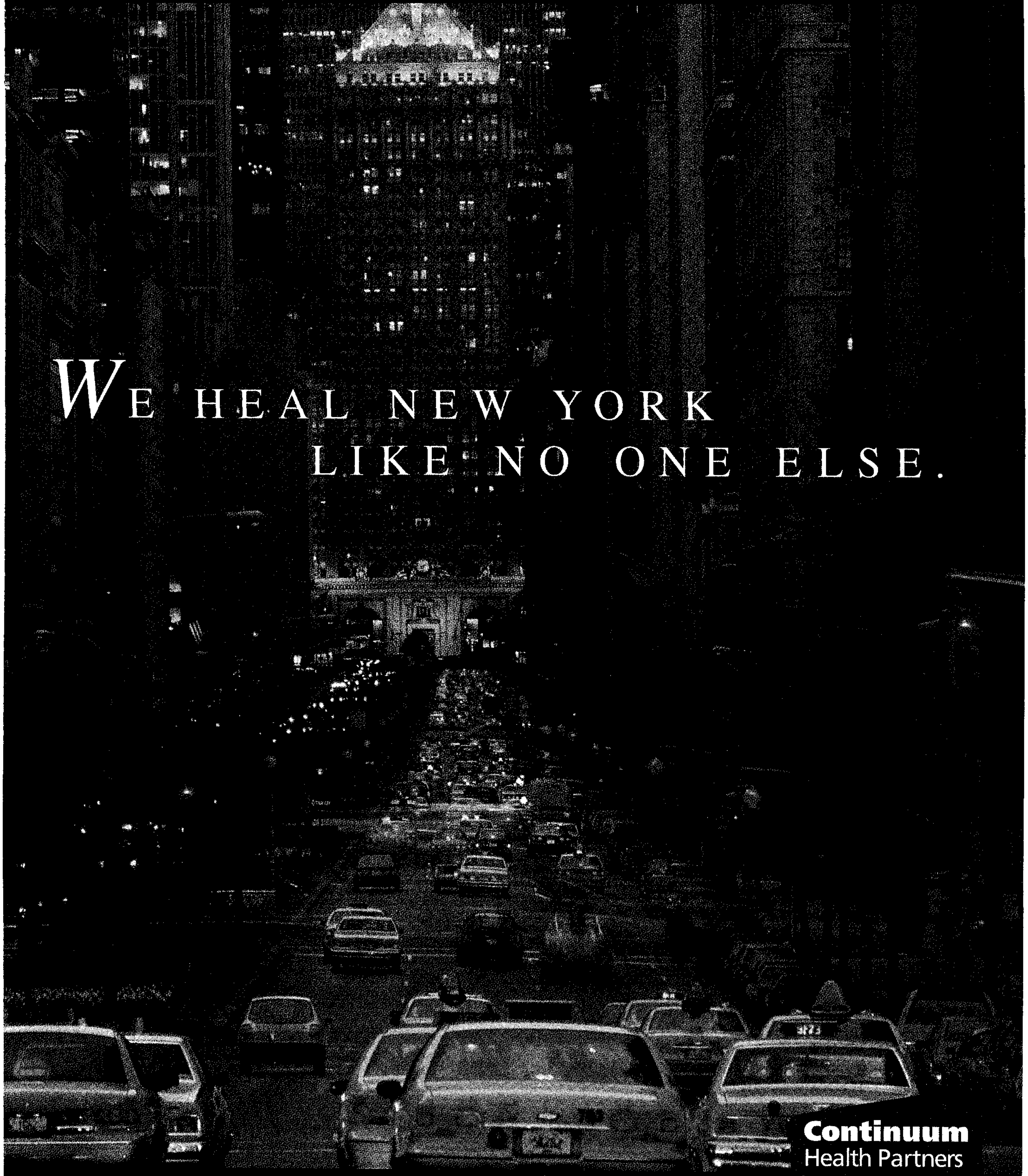
Cohen agrees, and goes one step fu ther. "As unimportant as Cheney ha been during the campaign, he'll do lot of the heavy lifting in a Bush go ernment. His ear will be attuned to th moderate Arab states telling him the can't afford the high risk of a pro longed low-intensity conflict betwee the Israelis and the Palestinians be cause it's destabilizing in their cour tries. Now that the Arab summit over, these leaders want high-leve high-intensity diplomacy and they wi expect it, under Bush, to have an Ara states twist."

In any discussion of policy tilts, warmer or colder relations with Israe it's important to remember one thin Even as the landscape gets more diff cult to navigate, American policy in th Middle East has, for three decades, ge erally been an island of bipartisanshi Each administration has accepted, broad strokes, a land-for-peace strate as a way to move forward. The diffe ences are often largely tonal.

It is, in Daniel Pipes's words, the di ference between the words and the m sic. Between the sensibility and the a tual policy. Jews will, by and large, en brace those people with whom the believe they have an emotional rappo which means someone they feel has deep understanding of their securi concerns.

That's why Bill Clinton could ha America abstain rather than vo against a U.N. resolution condemni Israel, without a major outcry. "In t end," says Pipes, "establishing that ra port is more important than any spec ic policy."

Bush Sr. never really understood th It remains to be seen whether his s has learned from his mistakes.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End Games

Will Bill pull Hill across the finish line first? Will Rick spin the straw of her health-care fiasco into the gold of victory? And is there life after The Race

CRUNCH TIME. EIGHT DAYS UNTIL THE VOTE as this hits the stands. The candidates are doing their thing, but what's compelling about a campaign's final week is the Chaos Theory effect—the way unexpected events can intrude on a pol's best-laid plans, take over the news cycle, shift voting blocs, and create the margin between victory and defeat. That said, a few possible scenarios for the campaign's final week:

- **The Hamas Scenario.** As I write, it appears that Hillary Clinton may have weathered the worst of this potential catastrophe, which started when the *Daily News* reported last Wednesday that she'd attended a fund-raiser hosted by an American Muslim group. She returned the dough, which slowed the bleeding, and she's awfully lucky that the Hamas sympathizer who gave her money also donated to W. But depending on how Rick Lazio played this one and the next round of polls, it could hurt her. Advantage: Lazio.
- **The Zuckerman Scenario.** The *Post* is the most anti-Clinton paper in town, right? Wrong. Lately, that distinction belongs to the *News*, whose editorial page has been hammering Hillary nonstop since early September on soft money, the Lincoln Bedroom, and now the Muslim fund-raiser. (The same folks endorsed Jon Corzine last week in New Jersey's Senate race, which I guess proves that shoving an ungodly pile of lucre into a campaign is forgivable as long as it's your own.) Which way will *News* publisher Mort Zuckerman go in this race? We may know by the time you read this, but the *News* has a courageous history of fence-sitting until the last possible moment. If the paper's past few weeks are any indication, though . . . Advantage: Lazio.
- **The *Post*/Zogby Scenario.** The *Post*, meanwhile, has mostly tuned Lazio out to concentrate on W. Still, there's probably some fight in old Rupert yet. I'd bet on a "tracking poll" by John Zogby showing Ricky SURGING! in the campaign's final days, just as his 1998 polls showed Al D'Amato ahead of Chuck Schumer two days before an election Schumer won by nine points. Advantage: Lazio.
- **The Bill Scenario.** Some will always hate him, and the press will never stop being moralistic harpies about the marriage. But New York remains one of the most POTUS-friendly jurisdictions in America. Put the man in a black church, the heavens open. Put him anywhere, and compared with other pols, he's Gershwin, Picasso, Rilke. Two or three well-chosen stops, and it's . . . Ac vantage: Clinton.
- **The "Can This Country Reall Elect George W. Bush Pres dent?" Scenario.** The presider tial result is a foregone conclusio in New York. But that doesn't pre vent the psychology of the nip and-tuck national race from ir vading our turf. Combine th with a little Nader fall-off, whic is natural for third-party cand dates in an election's closing day and you have a comfortable Gor margin. If it's a million vote that's 3.5 million to 2.5 millio (assuming around 6 million voters). S for Rick to win, nearly one out of ever three Gore voters would have to switch t Lazio. Advantage: Clinton.
- **The "You've Underestimated U Again, White Man" Scenario.** Befor every Election Day, virtually every whit commentator says: "Blacks have no mot vation to vote in this election." Then, i every election of the nineties save 199 black turnout is higher than expecte Especially so in 1998, when black turnou in New York was huge. That was not pro-Schumer turnout; it was a pro-Clir ton, anti-impeachment vote. One ha only to hear a couple of black ministe talk about Hillary to see that maybe blac voters do have a reason to vote, and th reason is her. Advantage: Clinton.
- **The "I Just Can't Do It" Scenari** Black candidates always need to be a fe points ahead in the pre–Election Da polls, because a certain number of whi voters tell pollsters they'll vote for black candidate but won't. Hillary ma face a similar phenomenon. People w walk into the polling booth and look u there and see her name—at that instar what will flash into their minds? The a erage person might make about eig likely associations, and most of the aren't positive. The Democratic prima

SAVE NY STOP HILLARY
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Home stretch: From top, Lazio campaigns in Columbia County; the Clintons in Queens.

Photographs by AP/Wide World Photos

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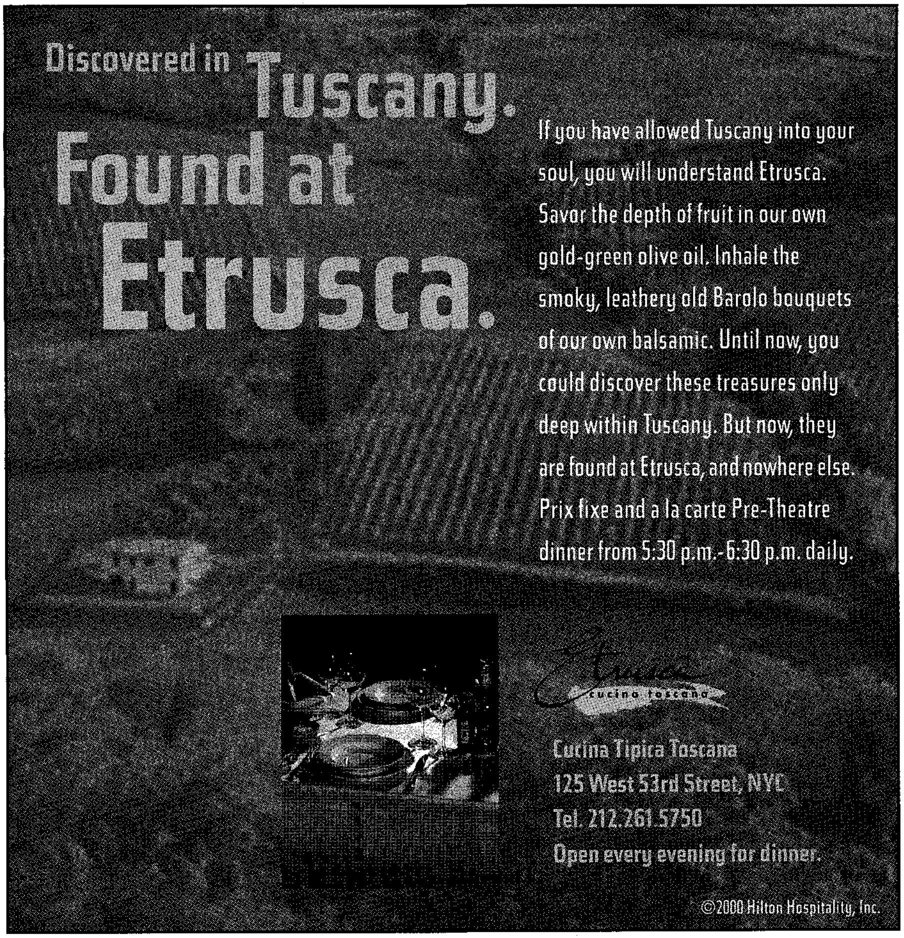

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may have taken care of some of this. have one friend who resented Hillary' candidacy. She voted against her in the primary and says that vote got it out o her system and she's now prepared t pull the Clinton lever. On the othe hand, primary turnout was awfull low. Advantage: Lazio.

- **The "God Wants Hillary" Scenario** Picture, on Election Day, a massiv thunderstorm across every section o the state north of Albany, save Democratic Erie County, at whose border th sunshine miraculously rules. Up there remember, people have to drive to th polls, sometimes several miles. Wh could bother? Advantage: Clinton.

"Hillary Clinton has **run the sort of campaign** people are always telling pollsters they want."

- **The "God Wants Rick" Scenario.** O course, it could rain in the city an spare the north country. Is it worse when it's raining, to have to drive to th polls or walk to them? Advantage Lazio.
- **And finally, the "Improbable As I May Seem, People Actually Do En Up Voting on the Issues" Scenario** Hillary Clinton has asked no one to vot for her because of her smile or her winning personality. She has learned, afte all this time, to navigate New York's serpentine waters with only passabl adroitness. Parochialists will never accept her. She has no record per se, an she has ducked and covered on a majo question or two (e.g., Social Security).

But she has run the sort of campaig people are always telling pollsters the want—issue-oriented, reasonably specific on most matters, and, where negative, never personal or irrelevant. He final week as candidate will surely hol one of the above surprises or mayb some others, but she and her team, especially since August, have done a goo job of keeping to the message and minimizing the soap opera. Given the whit heat in which this race started thos many months ago, and the frequen flare-ups ever since, that's no mea achievement, and it may prove advantage enough. ▮

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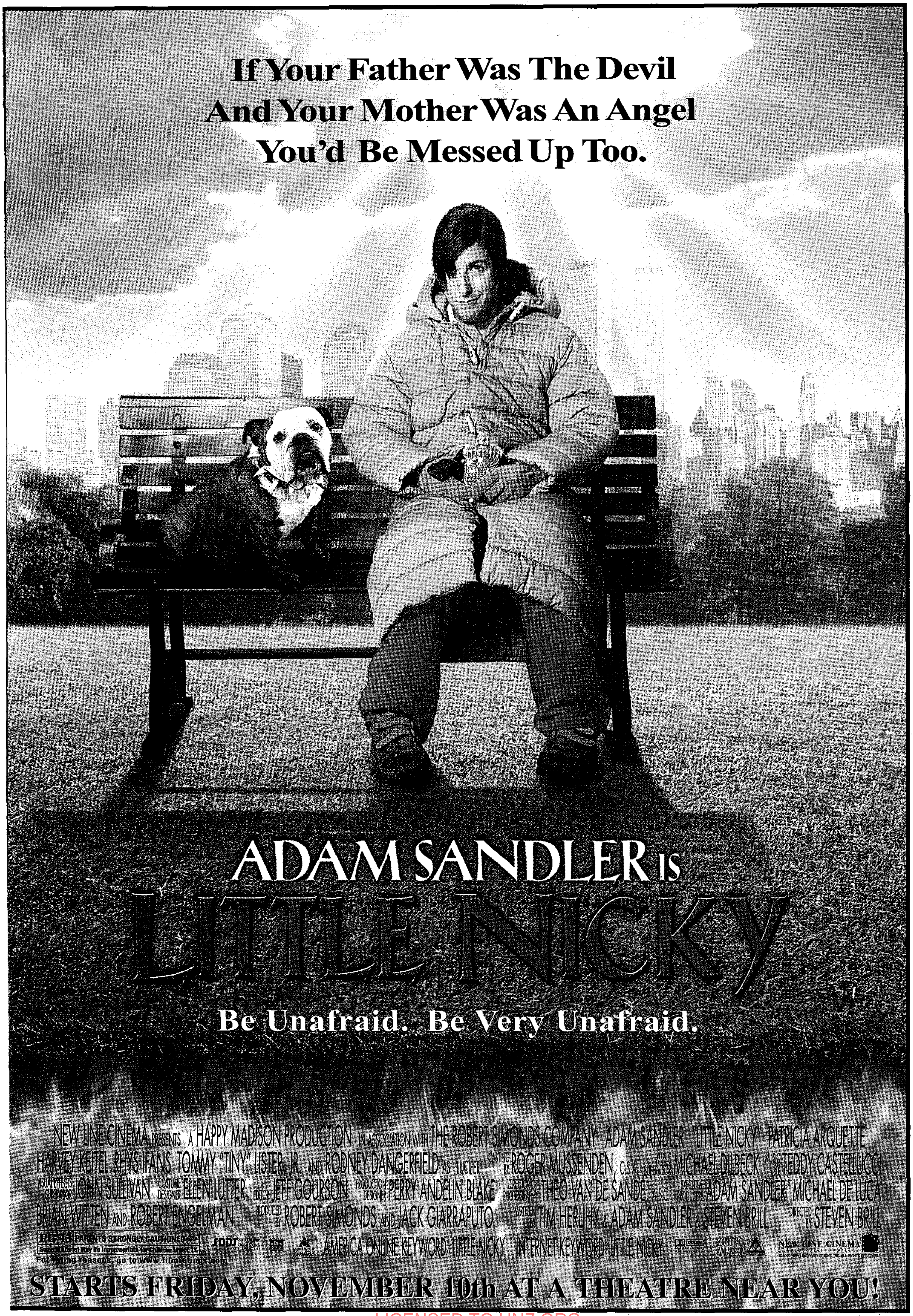
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James J. Cramer THE BOTTOM LINE

Bottom's Up

Every October, as predictable as the seasons, the market takes a precipitous turn for the worse. But if you know it's coming, why not profit from the rebound?

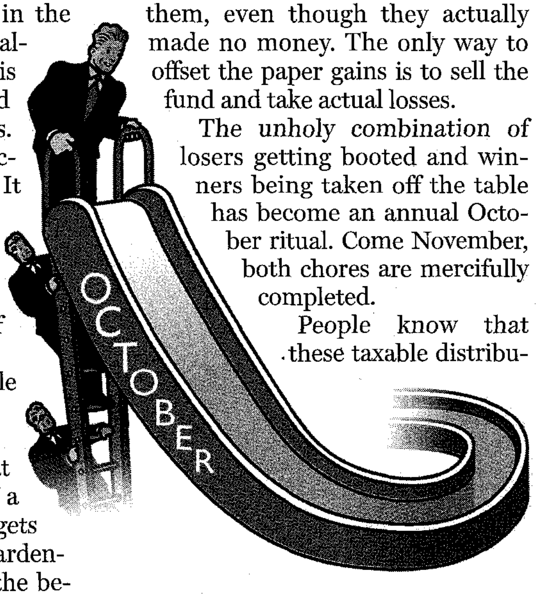
NOBODY WANTS TO CALL A BOTTOM IN THE market. If stocks keep going down, you look like a moron. If they go up, the buyers take the credit. So why bother?

Because it's October, that's why, and I have seen the market bottom in October so many times that I can't help myself. I don't think this October will be any different.

Why do we keep getting bottoms in this fateful month? What is it about October that produced massive home runs if you purchased stocks at the end of this month in each of the past three years? Frankly, it makes all the sense in the world for both psychological and calendar-related reasons. Everybody is scared of October. It's when we had both our 1929 and our 1987 crashes. And we had three crashettes in October just during the past decade. It has a notoriety that even non-market-savvy magazines and newspapers always talk about in evergreen pieces that appear yearly (almost always with pictures of Kodiaks attached).

It's only natural, then, that people hold back from purchasing stocks in the month of October. And professionals buy puts, or options that allow them to be stopped out of a stock if it goes too low. Negativity gets built up to an extreme. It turns a garden-variety downpour, as we had in the beginning of the month, into the monsoon that hit during the third week of this October: a 438-point decline in the Dow Jones averages during the very first moments of trading.

The anxiety becomes entirely self-fulfilling. And, of course, self-cleansing. The first reason the market *bottoms* in October is that the sellers finish their selling. Those weak holders who can't stand the pain get blown out, leaving only stalwarts and long-term buy-and-holders who don't sweat the stock-owning program.



Second, the fiscal years for mutual funds tend to end on the last day of October. Many of these funds are now making their distributions to shareholders. Mutual funds typically like to be tax-sensitive, meaning that they don't want to present you with a giant capital gain as part of the fiscal-year-end festivities. This year in particular, they don't want to because even if they took profits in January, February, and March, many of the funds are down for the year. That means that people who own these funds must declare those paper profits and pay taxes on them, even though they actually made no money. The only way to offset the paper gains is to sell the fund and take actual losses.

The unholy combination of losers getting booted and winners being taken off the table has become an annual October ritual. Come November, both chores are mercifully completed.

People know that these taxable distributions of profits are coming, too. The investing public has gotten smarter and smarter in recent years, and it knows to wait to contribute more funds to mutuals until after they have made the distributions. That way, they sidestep any instant tax consequences that would occur. You can therefore expect a flood of new money flowing into funds after the distributions are made, producing a third reason for a bottom.

Fourth, we have now seen the summer's earnings for many companies, as most get reported in the first weeks o October. Often, summer produces a slow down. This year was no different. Ana lysts then knock down their earnings es timates for the year because of the annu al disappointment stemming from a slac July, August, and September. Once th cuts are made and the expectations ar readjusted down, we stock traders ar again free to bet that companies will re port better-than-expected earnings, espe cially because those expectations are no sharply reduced! That's rally tinder. It al ways works.

Fifth, most of the dangerous bubbles i the market have now been deflated, par ticularly with the stomping of the fiber optic boom stocks just last week. Tha was a constructive development, no cause for alarm, since so many mone managers were hiding in these kinds o overvalued stocks—which is exactly wha made the market seem so crazy to the av erage investor.

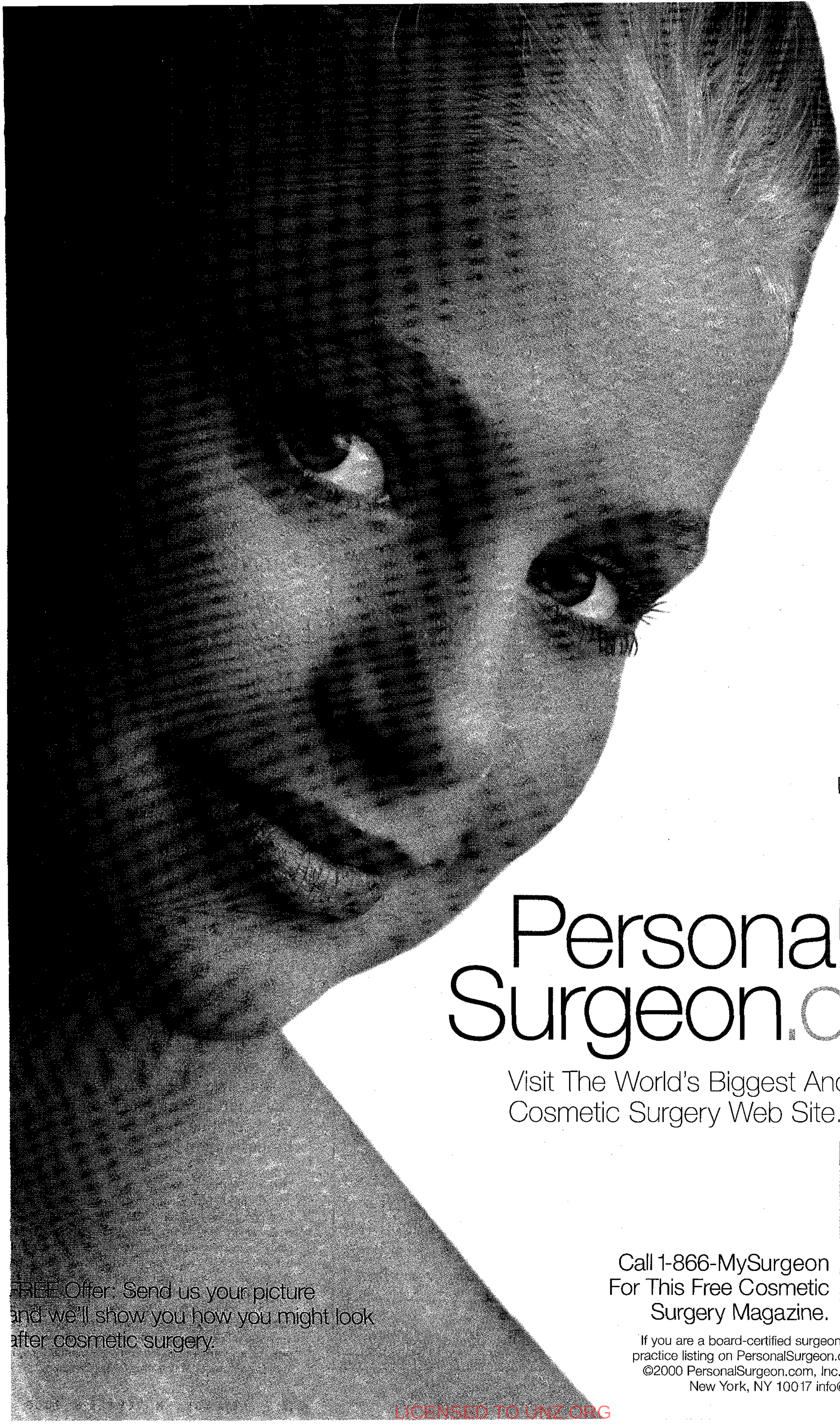
Finally, November begins the make-o break time for many mutual-fund mana gers. The year hangs in the balance. Col lectively, these cautious souls know tha unless they generate some performanc in the last two months of the year, the may be without jobs come January, o without dollars to invest, because no on from their firms will promote their fund to customers. That means taking eve penny you have on the sidelines an throwing it furiously at the market, as n body ever made a lot of performance si ting in cash.

This final propensity to play to save t

TheStreet.com

Check out TheStreet.com's "10 Question this week. Jeff Van Harte, portfoli manager of the Transamerica Premi Equity fund, is on the hot seat. Availab free at www.thestreet.com.

Illustration by Peter Ho



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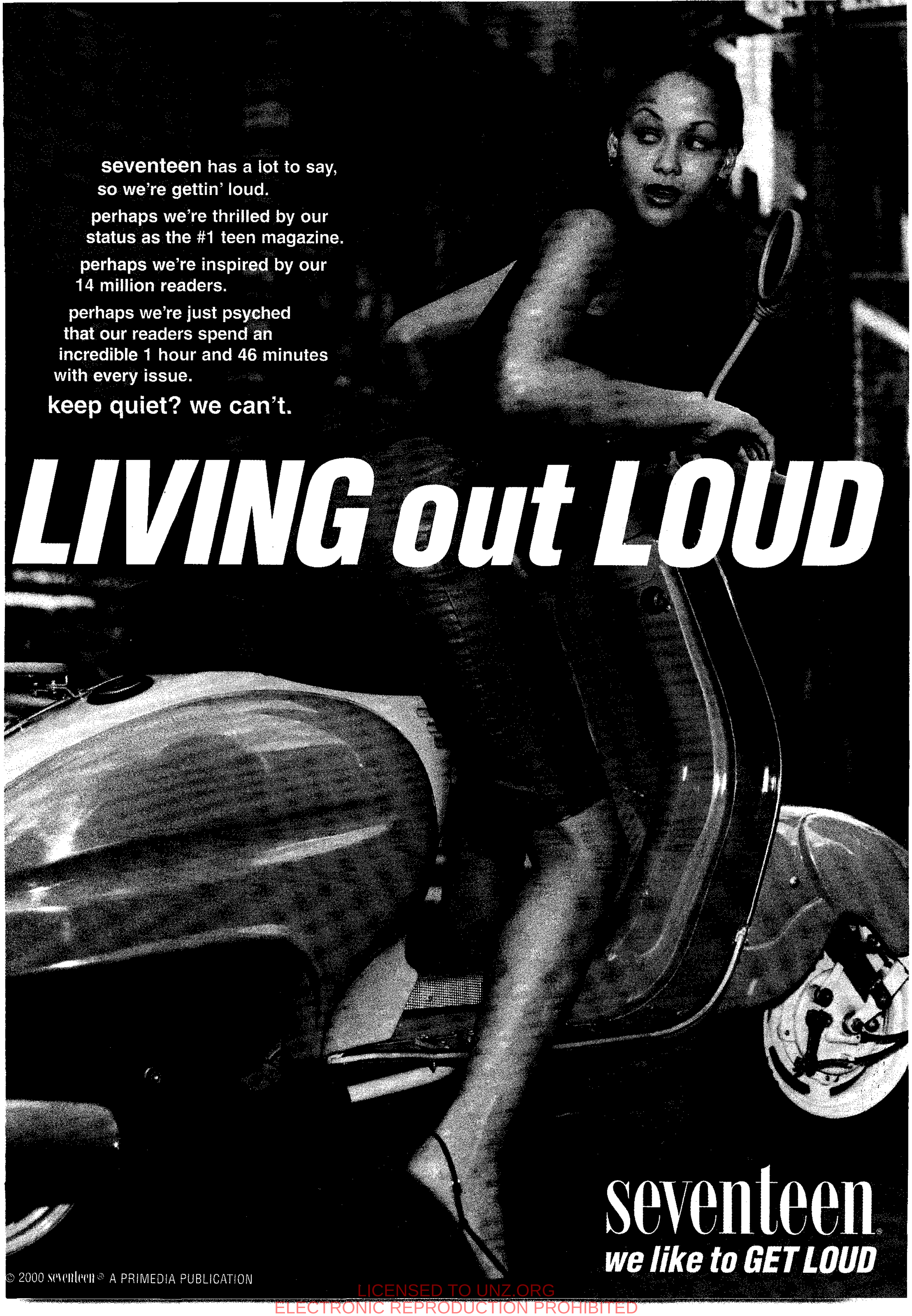
day has become so ingrained that a Cramer Berkowitz we try to predic which stocks are most likely to be driven up by those trying to show that they had a hot hand in the end. We look fo stocks like Merck and Philip Morri and UnitedHealthcare and Millenniu Pharmaceutical to put on quite a sho at year's end. Who cares that thes stocks are expensive relative to wher they were earlier in the year? They ar the ideal hiding places for lemming worried that someone might think the missed a big move in some obvious momentum growth stocks. It is a shame less annual bout of self-preservation and it has worked well ever since hypergrowth investing came into fashio a decade ago.

> The unholy combination of losers getting booted and winners being taken off the table has become an annual October ritual. Come November, both are mercifully completed.

The more rigorous among you migh be puzzled by my thesis. What abou those nasty fundamentals the declinin euro, the high oil prices, the weakenin semiconductor outlook, the uncertai political environment, the anemi Christmas consumer? To which I sa give me a break—mutual-fund managers *never* let the fundamentals get i the way of a performance.

This November will be no different Given the year's across-the-board terrible performance, you can bet that fun managers will be pulling out all th stops and buying like crazy. And yo can bet I'll be there, too, taking stock furiously, right alongside them. ∎

James J. Cramer is manager of a hedge fund and c founder of TheStreet.com. At time of publication, h fund had a long position in Philip Morris. His fund o ten buys and sells securities that are the subject of h columns, both before and after the columns are pu lished, and the positions that his fund takes ma change at any time. Under no circumstances does t information in this column represent a recommend tion to buy or sell stocks. Cramer's writings provide i sights into the dynamics of money management a are not a solicitation for transactions. While he cann provide investment advice or recommendations, h invites comments at jjcletters@thestreet.com.



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SCENES FROM A SERIES, FROM THE STADIUMS TO THE STREET

A TALE OF ONE

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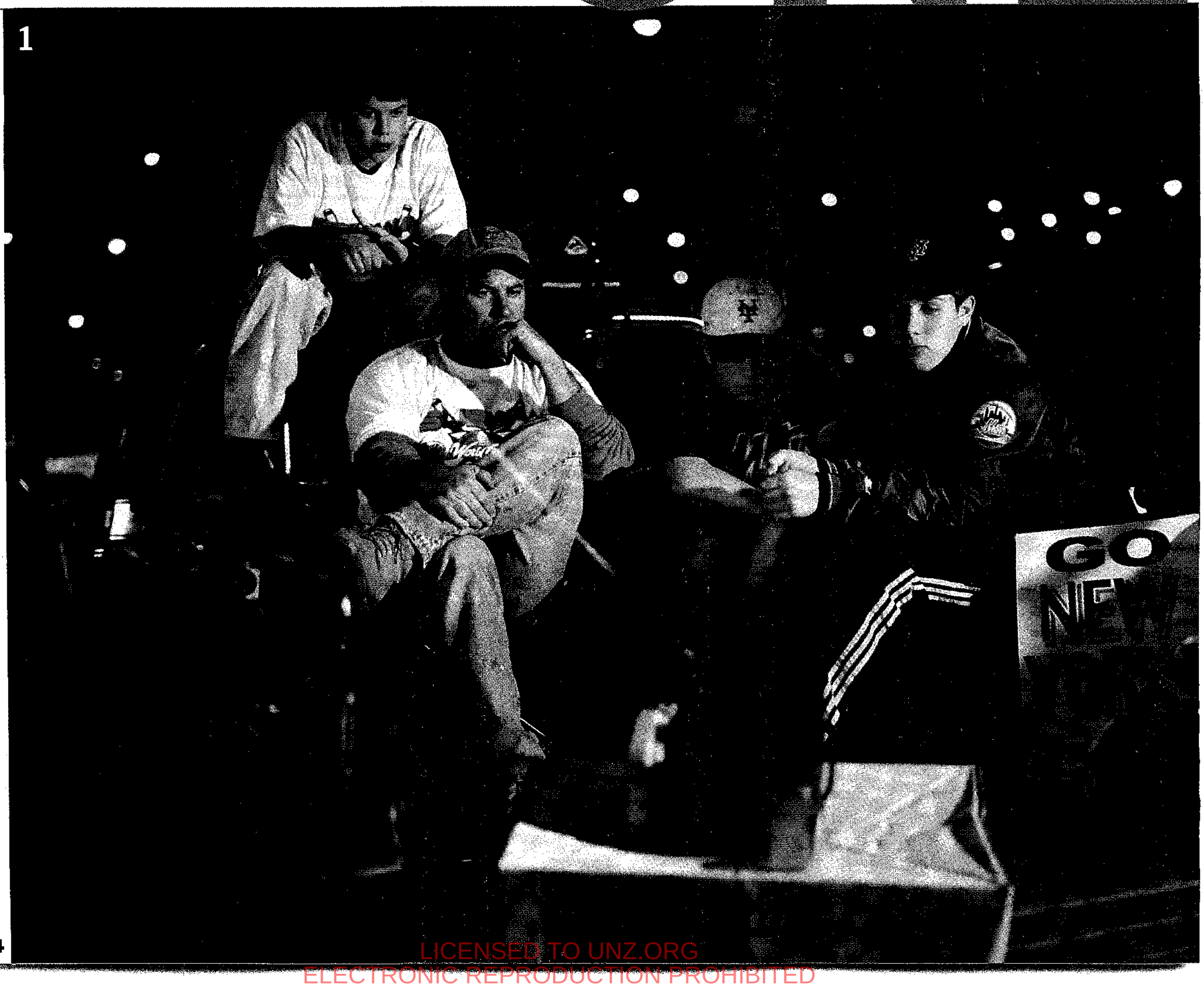
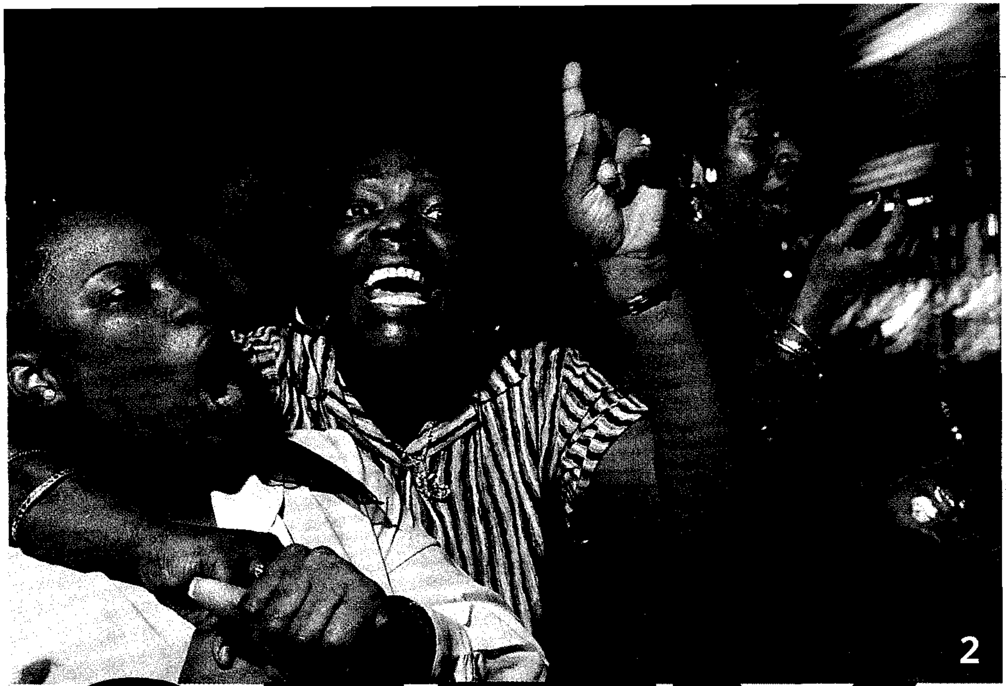




2

CITY

SUBWAY SERIES 2000

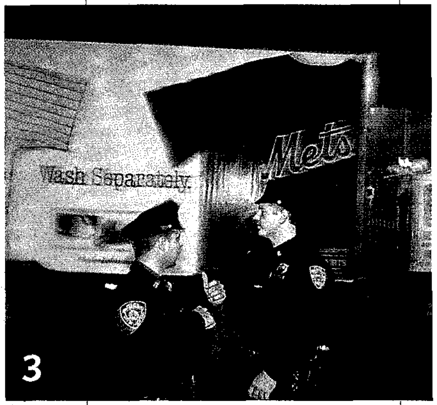
BY CHRIS SMITH

DEREK JETER WALKS AND THE SHOUTING MOB STUMBLES TO STAY WITH HIM. HE IS THE FIFTEEN-minute-old MVP of the World Series, the 2000 Subway Series, and Jeter is floating from one live TV interview to another on the infield grass at Shea Stadium. A dozen police officers, arms linked, form a protective halo around him; pressing in on the cops' windbreakered backs are sweaty concentric rings of hundreds of reporters, sound guys, cameramen, a mass packed so tight that whenever anyone trips, he doesn't fall but is carried along in the pack, unhurt, as if some protective aura radiates from Jeter. In the stands, a thousand joyous Yankee fans scramble across the orange plastic field box seats, already greedily chanting, "Four-peat! Four-peat!" • Then suddenly we are alone, Jeter and I and a mere pair of cops, skipping down the steps of the Mets' dugout and up onto the smelly Astroturfed ramp under the seats leading to the group-interview room. It feels as if this is how every October ends, not with Halloween but with Jeter striding through a damp hallway in the night, in the Bronx, in San Diego, in the Bronx again, and now in Queens, wearing an oversize commemorative T-shirt and a bigger grin, swigging from a bottle of champagne and genuinely astonished at his great good fortune. Tonight Jeter shakes his head in wonder at where three weeks has taken the Yankees, from bunglers against the lowly Orioles and Devil Rays to uncannily efficient champions of the baseball world. Again. "The reason we're so good at this time of year," Jeter says,

hotographs: clockwise from left, Marc Asnin/Saba (2); Eli Reed/Magnum.

1. "There was really no way we could get tickets, so we decided to do it a little different this year," says George Caravella, who drove down from Bethel, Connecticut, with his sons Dan and Geoff and neighbor Bobby Plumb to the parking lot at Shea Stadium, where they set up housekeeping. "It's like the 1920s, when people were peeking through holes in planks up at the Polo Grounds."

2. "I like the Yankees and I came to party!" screams Michelle, who has come to the Lenox Lounge in Harlem to celebrate her 33rd birthday and the Yankees' World Series victory. As Luis Sojo drives in two runs in the top of the ninth, Michelle and others rush to hug the nearest stranger and the band kicks in with "The Yankees Are Gonna Win the World Series," sung to the tune of "Shout." "And we're gonna win it again next year!" Alvin Jr., the Bronx-born manager-in-training, shouts to a few straggling Mets fans.



3

3. Cops and rolling billboard outside Yankee Stadium.

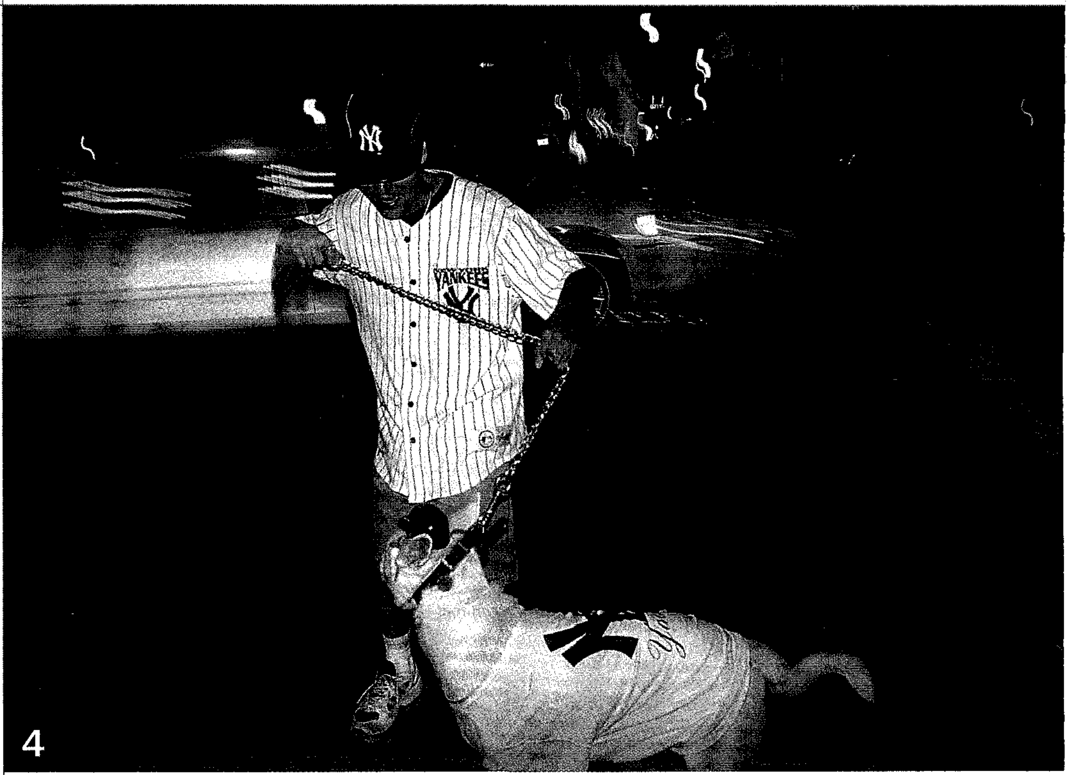
4. *He* let the dogs out: John Morales, with Leal.

5. Angel Rivera, doorman at 91 Central Park West, keeps track of the Yankees, as he has every game this season.

6a, 6b. "I think, deep down, these Yankees fans respect me," Steve is saying, walking into the Ball Park Bar and Grill on River Avenue in the Bronx, METS neatly painted in orange and blue on the back of his buzzed scalp. Almost instantly, a horde of red-faced men in blue and white circle him, chanting, *"Ass-hole, ass-hole."* But a certain cross-league camaraderie comes when Toni, a girl wearing a thin white T-shirt hiked up to expose the words GO YANKS framing her navel, climbs on the bar, shouting, "Let's . . . go . . . Yank-*ees.*" Mets and Yankees fans unite in sports-fan Esperanto: "Show . . . us . . . your . . . tits."

7. ESPN Zone, on 42nd Street, is a state-of-the-art sports-viewing facility. But at times—actually, most of the time during Game 1—it seems as loud as the Stadium. In the ninth, as the Mets lose their lead, die-hard Mets fan Steve sits down and *sulks, turning his baseball cap* inside out. In fact, many in the crowd have something to feel sorry about: Last call is at twelve, and the game ends past one.

8. When David Markmann heard that Game 1 was scheduled for the day of a college buddy's wedding at the Waldorf-Astoria, "I asked him, 'Is there any way you can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SUBWAY SERIES 2000

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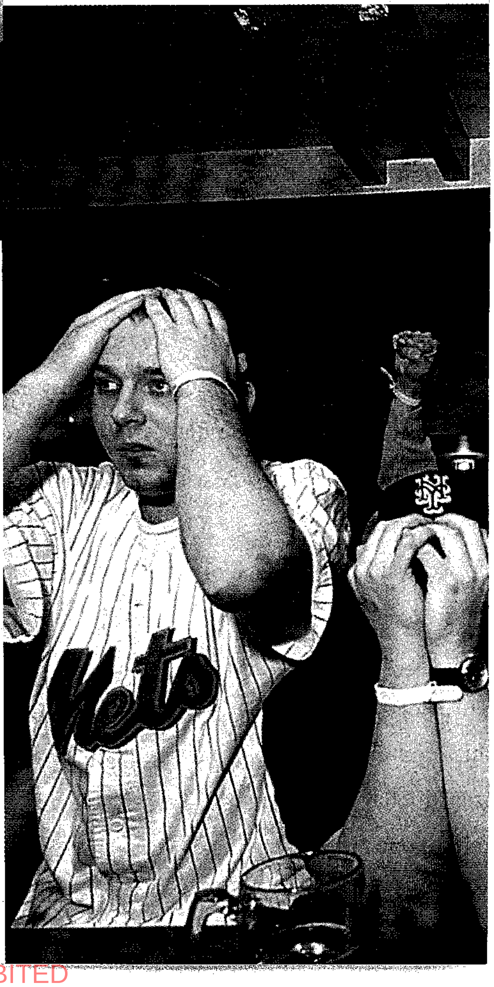

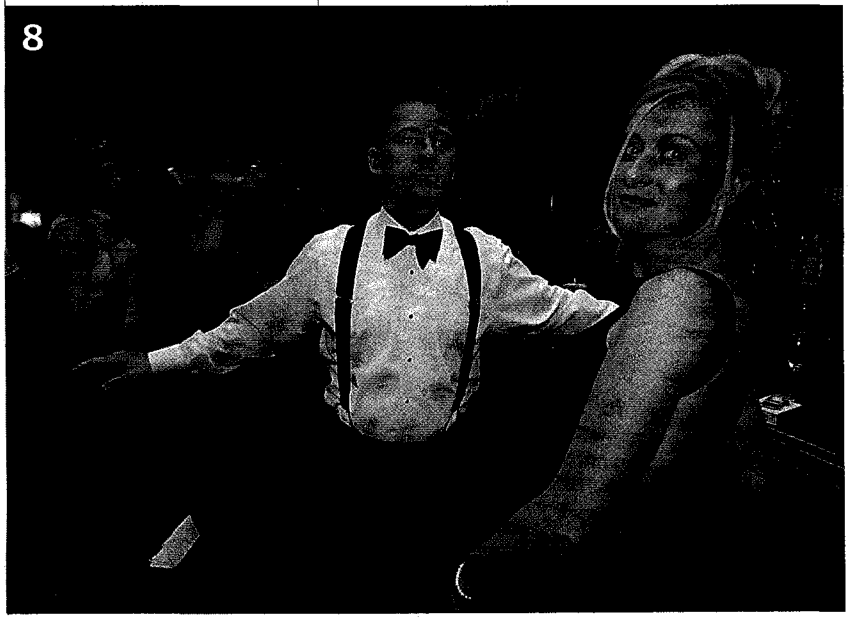
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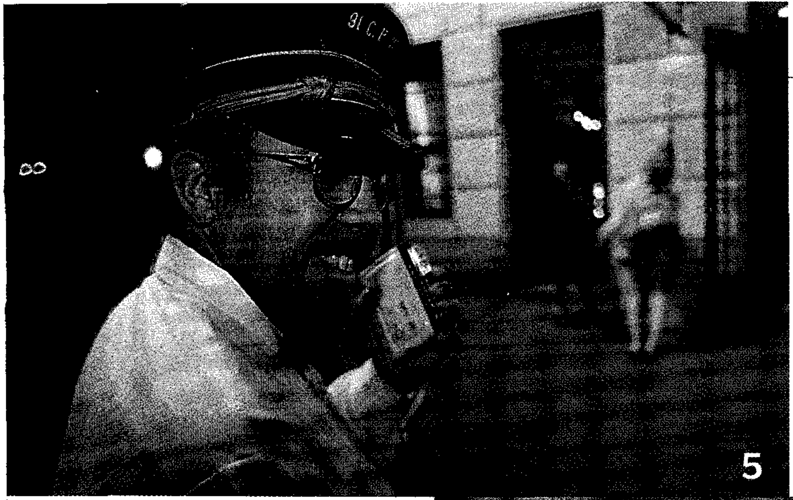

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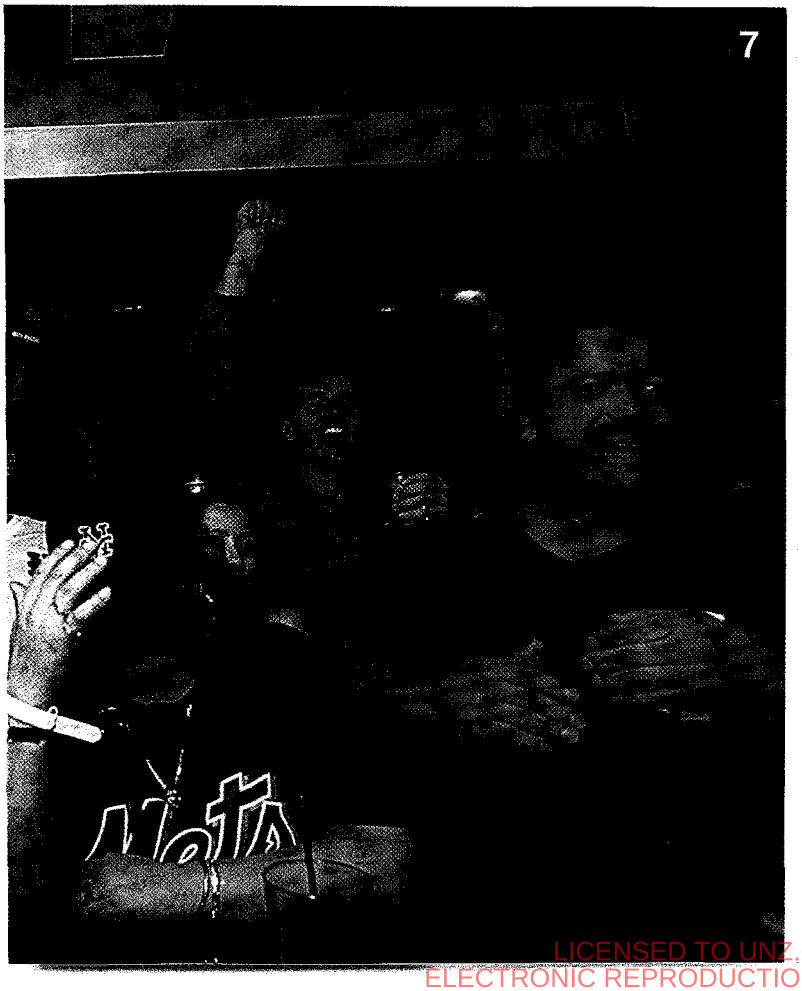
A CERTAIN CROSS-LEAGUE CAMARADERIE COMES WHEN TONI, A GIRL WEARING A T-SHIRT HIKED UP TO EXPOSE THE WORDS "GO YANKS" FRAMING HER NAVEL, CLIMBS ON THE BAR.



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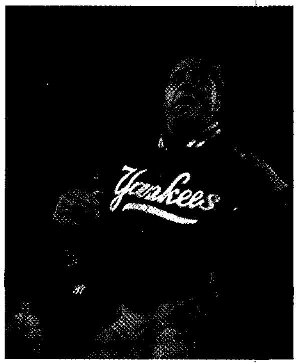
"is that this team is able to put away everything that came before, good or bad, and just focus on now. Man!" he says, seeming to breathe in all the excitement. "This is what you play for!"

As Jeter steps up onto the interview stage, he stops to hug Joe Torre, just finished with his time behind the microphones. The manager picks up where Jeter left off, describing this successful struggle of a playoff run and admitting to a moment of profound doubt. "When we had to get on that plane back to Oakland, after losing Game 4 in the first round," Torre says, "that's when we had to find something deep inside ourselves. And we did."

Screams of celebration are cascading down from the field. TV producers are sprinting over to grab him for interviews. Torre stops, chugs the last of his champagne, and plants the empty plastic glass on the top step of the dugout, the Mets' dugout. Another enemy territory conquered.

THREE YEARS AGO, TORRE talked about how he dreaded the prospect of a Subway Series. He knew how relentless the attention would be, how it would stir passions far beyond wins and losses. There was a substantial amount of testiness around these games: Keith Hernandez, the old Met, snapped at Yankees broadcaster Michael Kay on the air, calling Kay a "homer." Al Leiter and Roger Clemens share an agent, and they'd been booked for a mid-series appearance on the Home Shopping Network to hawk souvenirs; when they arrived at the studio, Leiter refused to appear with Clemens. For months, George Steinbrenner had been threatening to turn his executives' days into a living hell—well, even more of a living hell—should the Yankees somehow lose a Subway Series.



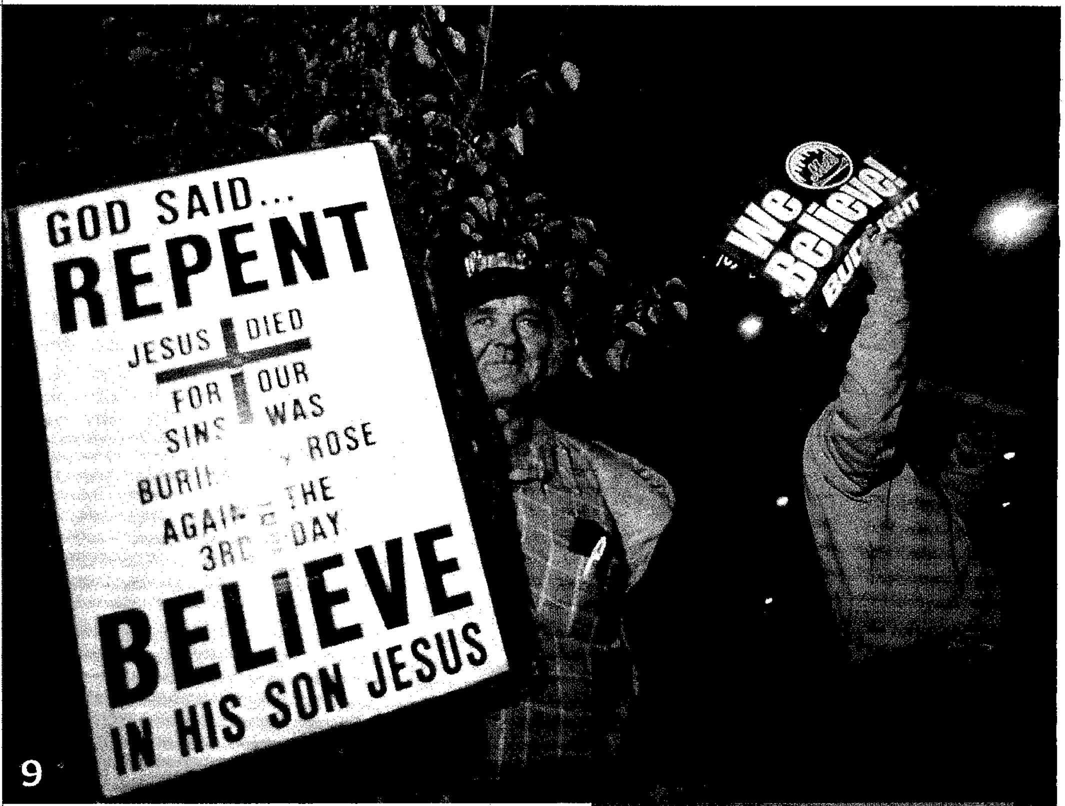
So long anticipated, the Subway Series grew wearying surprisingly fast. Part of it was the lateness of the games; some of it was caused by media overkill. The most powerful feeling, though, was the ever-starker reality that the winners and the change the date?' " There wasn't, of course—but there is no shortage of TVs at the hotel. "At least it's not Game 7," his friend Michelle Hanley offers. "Yeah, but there's not gonna be a Game 7," Markmann says, with finality.

9. Belief systems clash outside Shea.

10. The First Edition sports bar on Bell Boulevard in Bayside *is* Queens, and it *was* the heart of Mets country; but it's clear that a lot of the diehards have died, gone over—finally got sick of losing. When Jeter homers on the first pitch of Game 4, everyone cheers. One bartender has Jeter's name stitched across the back of her jersey. The other's wearing Bernie Williams's number. "What's that about?" says Cary Goldberg, a 27-year-old local. "Where are my Mets fans at?" When Piazza slams one home in the third, some of us try to get a "Let's go, Mets" chant going, but our five or six voices are immediately drowned out by sustained calls of "Asshole," to the tune of 1986's infamous "Daa-ryl." Next thing we know, it's over and the Yankees mob can't hug themselves hard enough. "Hey," one says, "you'll have another chance tomorrow. You're not dead yet."

11. Outside Yankee Stadium on opening night, Mets fan Dan proudly displays a plaster-cast severed head of Yank pitcher Andy Pettitte. But Paul counters, shaking a voodoolike pro-Yanks contraption, shouting: "Give it a shake, give it a spin, Yankees are gonna win."

12. Michael and Benjamin Ortiz are out bowling, which wouldn't be strange if it weren't for the fact that they're in an alley approximately 700 yards from home plate at Yankee Stadium. "We won't bother watching till the end,"



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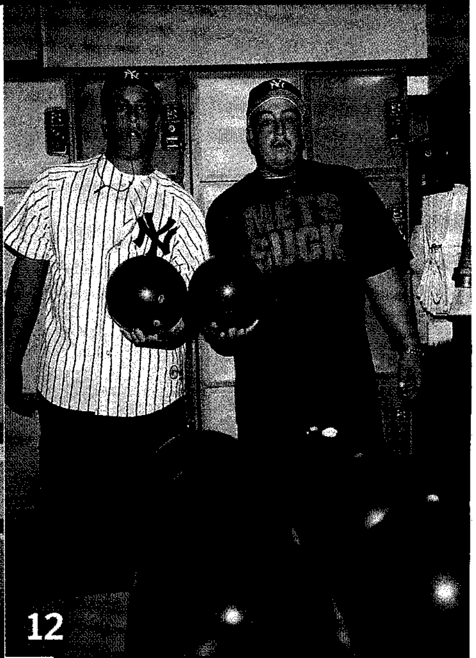
SUBWAY SERIES 2000



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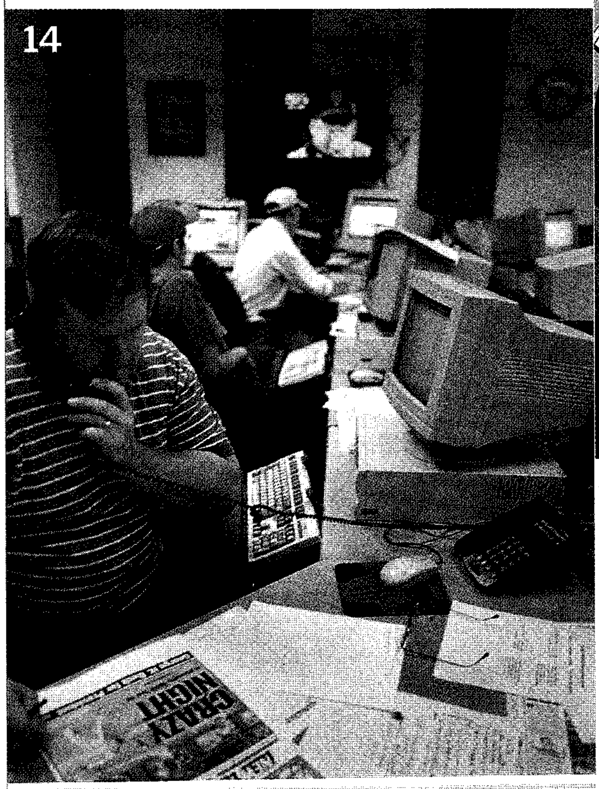

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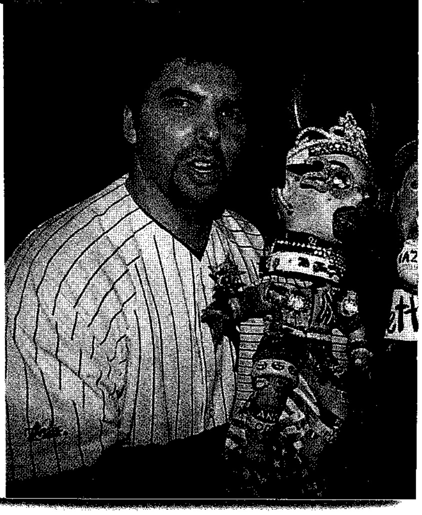

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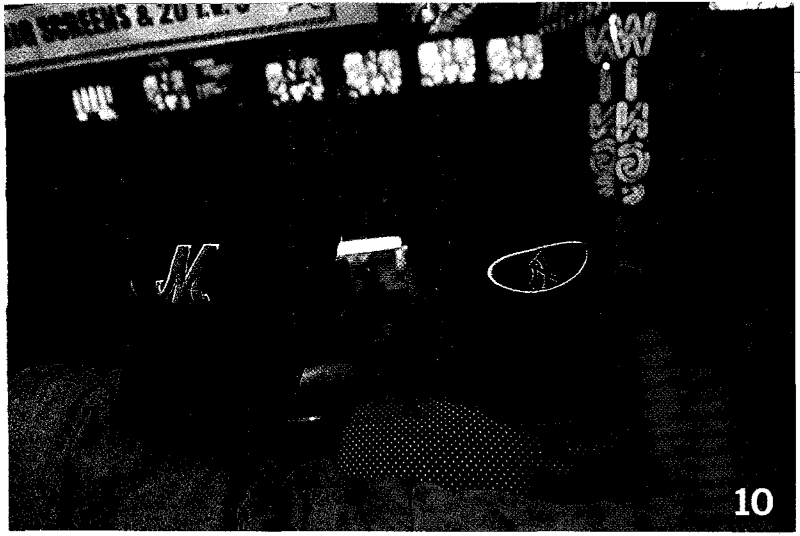

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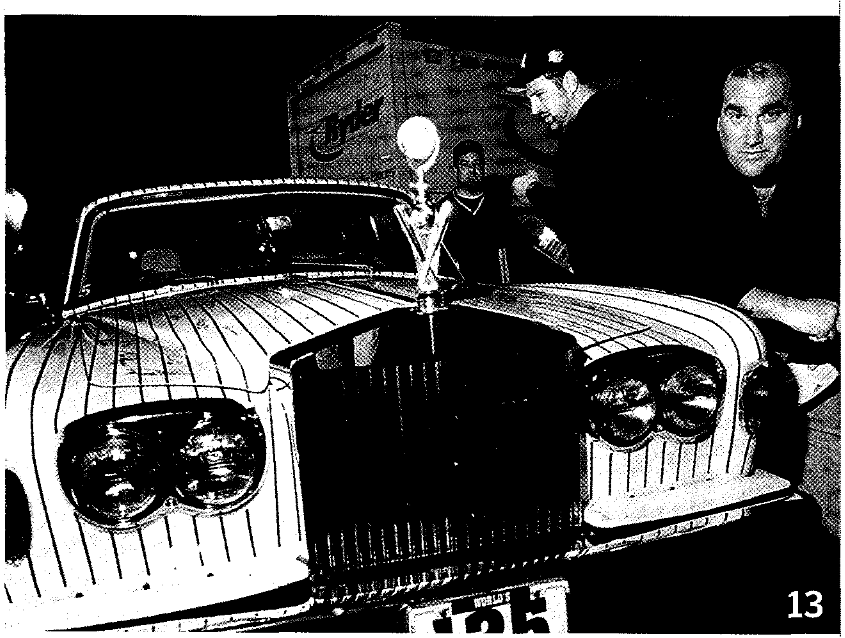

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NNY CARACCIO HAS SIGNATURES ON HIS CAR FROM
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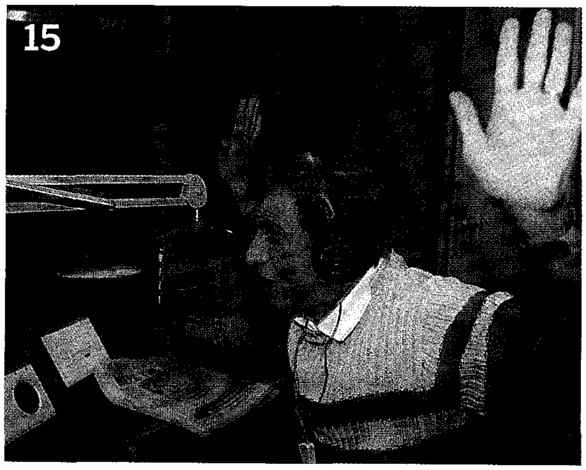

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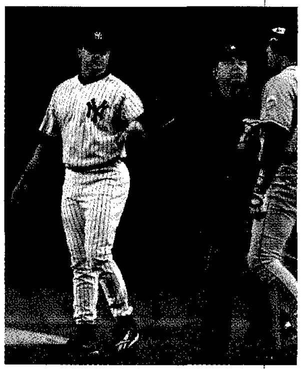
losers were going to be in such close proximity. The pain of the defeated wasn't going to be off in some distant time zone; it was going to be rubbing up against the elation in the stadium just ten miles away, in the office cubicle an arm's length away. This discomfort was eventually expressed in the notion of a two-team parade, but Steinbrenner, having won and put the Mets back in their place, was stridently against sharing the spotlight. Just the opposite: Steinbrenner, the bully-in-chief, was complaining that the Yankees weren't being given the respect that a 26-time champion deserved.

None of these conflicted emotions were news to people who'd grown up going to games at Ebbets Field or the Polo Grounds, as Torre had. Even with his team up two games to none, all of this non-baseball angst was making Torre nearly as miserable as he'd feared. The Unsplendid Splinter Incident, the bizarre heave of a broken-bat head by Roger Clemens in the general direction of Mike Piazza, ignited Torre's anxiety. In a blistering 1 A.M. press-conference battle, Torre spit questions back at the *Times*'s Ira Berkow, *Newsday*'s Steve Jacobson, the Boston *Herald*'s Steve Buckley, and the *Daily News*'s Mike Lupica in a tone so hostile that a fistfight seemed a real possibility. "Why would he throw it at him?" Torre snarled. "So he could get thrown out of the game in the second game of the World Series? Does that make any sense to anybody? Or is that too shitty a story to write?" Here was wise, folksy Joe, who has parlayed his warm image as a cancer-beating Mr. Chips in baseball knickers into a lucrative side career as a pitchman for insurance and phone companies, pouring out all the stored-up, raw anger of a former fat kid and three-time managerial failure who remembers every slight from every smart-ass with a keyboard, and who was ready to kick their ass right now if need be. This wasn't a diversion calculated to take the heat off Clemens. This was personal. The scene was nasty and reassuring. Torre is pleasant and patient most of the time, but you knew that managing the sulky Wade Boggs, the Eminem-loving Chuck Knoblauch, the whining Jeff Nelson wasn't done only with fatherly pats on the head. Torre uses the belt too. He clearly didn't enjoy defending



explains Michael. “We're confident in our team.”

13. Vinny Caraccio of Freeport has created a rolling shrine to Yankeedom—a blue-and-white-striped Rolls-Royce Silver Shadow signed by 84 players from teams dating back to the thirties. Caraccio says his car has “helped open some doors. I do everything for Adidas, and I'd love to do Nike also,” he says, waving toward the logos taped to the rear window. “I got tickets to the World Series out of it.” Caraccio has signatures from every recent Yankee except one. “Chuck Knoblauch told me he don't sign vehicles and that I should get a life. I mean, Yogi thought it was awesome.”

14. “I need one more four-column photo,” says Patrick Hannigan, the night sports editor of the New York *Post,* calmly presiding over Game 2. It's 11:10, less than an hour before deadline, but the score is 6-0. “That definitely helps,” he says. Suddenly, Alfonzo singles and Piazza homers. “Where's Pete Hamill?” asks Hannigan, standing up from his seat. “Nobody's seen him? Unbelievable,” he continues, dialing the phone. “Where else could he be? Left field?” Moments later, Hannigan gets on a conference call with the Powers That Be about page 1's headline. “So, what's the thought: GETTIN' UGLY?” he asks as Ventura hits a single. “Do you like CRAZY NIGHT?” he offers, looking down at the cover layout in front of him, which, at the moment, reads CRAZY NIGHT. “Well, the consensus seems to be that Roger Clemens is out of his mind . . .” Someone suggests OFF HIS ROCKET. That's good, too. Phone down. “All right,” he says. “We're going with GETTIN' UGLY.”

15. “I hate Clemens. He's a clown, says Chris Russo, a.k.a. radio's Mad Dog. “But I'm really disappointed in Torre for defending him. I'm sick of it.” “Yeah,” says his partner, Mike Francesa, “but Torre's done half his job. Because he's got us all talking about him and not Clemens.”

16. Game 2, fifth inning: At 161st Street and Walton Avenue, within sight of the Stadium's lights and across from a banged-up sign marking LOU GEHRIG PLAZA, the cheers from the sidewalk party and the barely discernible roar from the ballpark come simultaneously.

17. A desperate fan outside Shea before Game 2.

18. “Good-*bye,* pretty boy,” Wendy shouts. On the big-screen TV airing Game 4 at Rubyfruit, a lesbian bar in the West Village, Derek Jeter has just struck out. An impressive Brooklyn accent coupled with a Mets jersey, Wendy makes for a tough fan to mess with as she takes in the game from the back of the crimson-lit bar. Yet her friend Donna, who subtly sports the Yankees insignia on her turtleneck, shoots back with a sweet smile: “I believe last time I checked, the Yanks were still winning.” Across the room, another group seems less focused on the game. “We're the lipstick lesbians who follow baseball,” explains Liliana, dressed in a black suit and leopard loafers. “We watch for the good-looking players and then go home with each other.”

Reported and written by David Amsden, Sarah Bernard, Christopher Bonanos, Amy Boshnack, Sara Cardace, Aja Mangum, Chris Smith, Ian Spiegelman, Christopher Tennant, and Jada Yuan.

SUBWAY SERIES 2000

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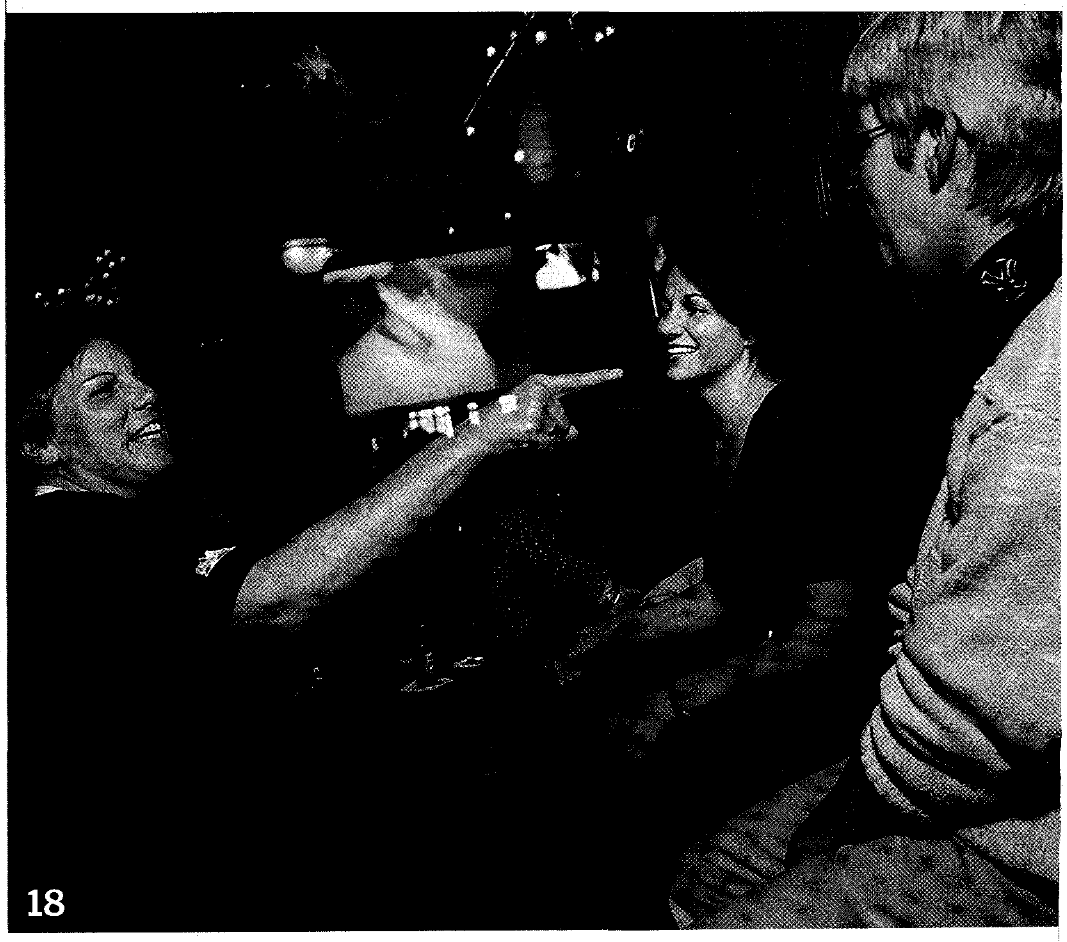
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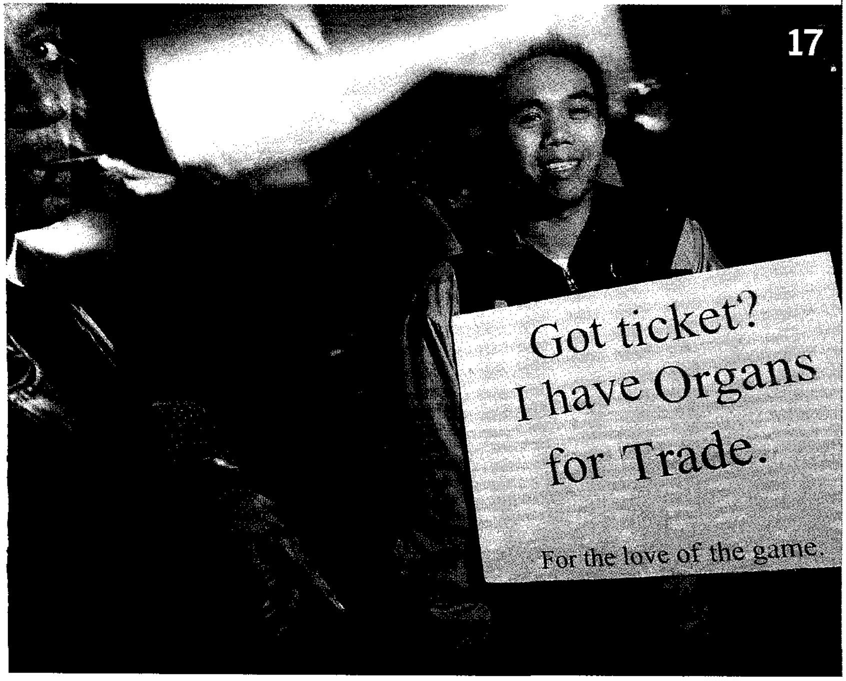
MARTINEZ
24
4

“SO MANY IFS AND BUTS,” LEITER SAYS SOMBERLY. “A LOT OF US ARE GOING TO LOOK BACK OVER THESE GAMES ALL WINTER AND THINK ABOUT WHAT WE WOULD HAVE DONE DIFFERENTLY.”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Got ticket?
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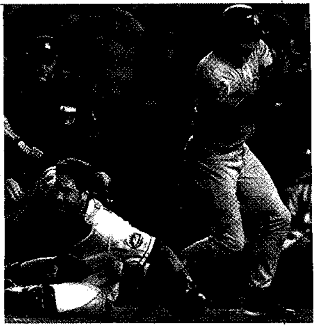
for Trade.
For the love of the game.



Clemens, and his saintly reputation took some dents, but the way Torre responded showed a steel—a ruthlessness, even—that’s probably necessary to win in this town. Not that the Mets are totally opposed to hiring bastards; it’s just that they tend to pick the wrong bastards. Instead of Clemens or Reggie, they buy Eddie Murray and Bobby Bonilla.

AN HOUR BEFORE THE FIRST GAME, IN THE epicenter of the media horde, Torre and Bobby Valentine have somehow found a moment together. “Good luck,” Valentine says, shaking the Yankee manager’s hand. “May the best man—”

Torre stops him. “Don’t say that,” he says, smiling but not kidding. “[Oakland manager] Art Howe said that to me, then he went out and beat me.” They both laugh.

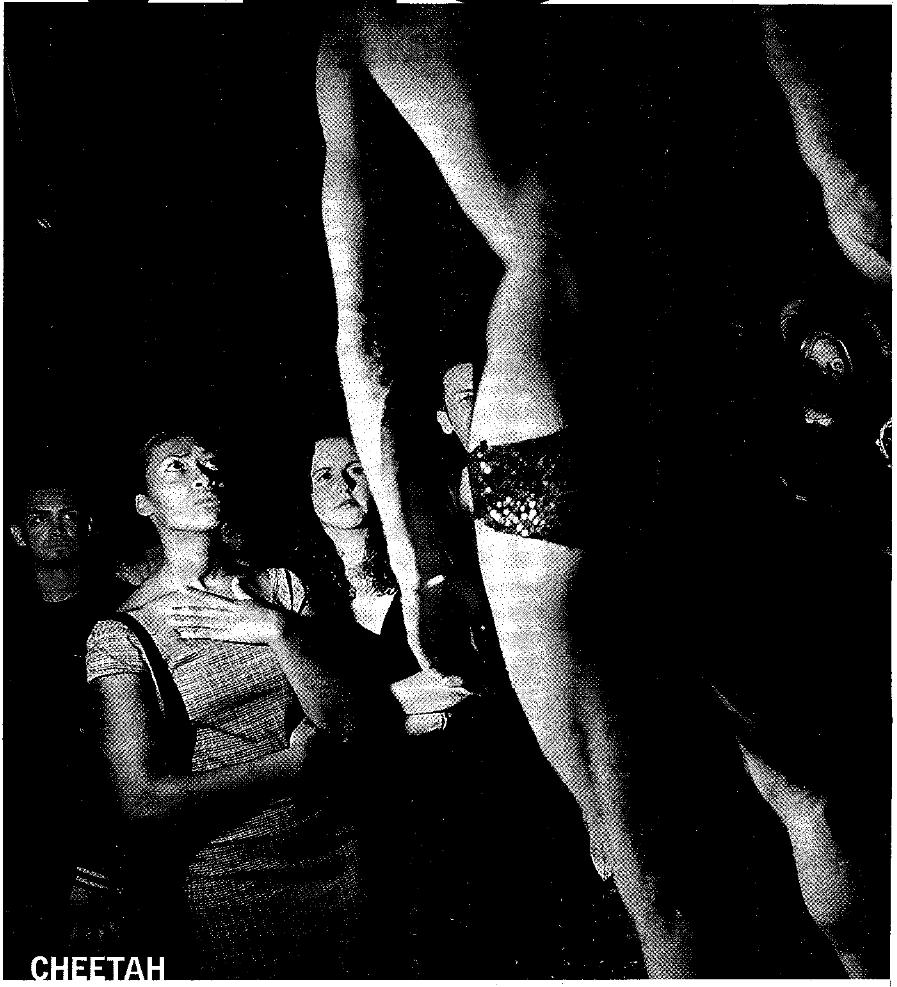
Five days later, Torre, having won his fourth World Series in five years and an incredible three straight, is ambling down the hallway leading to the Mets’ locker room. Valentine is in the doorway, leaning out. He sees Torre coming and leans back in, but Torre comes right up and extends his hand. Valentine had made an awful blunder in the ninth inning, leaving a fading but valiant Al Leiter in a tie game. But Torre is generous now. “You were with us every step of the way,” Torre tells Valentine. “Now you can wish me good luck.” Valentine, his face red, blinks back tears.

Inside, the Mets’ clubhouse is silent and nearly vacant. They have lost four games by a total of four runs. “So many ifs and buts,” Leiter says somberly. “A lot of us are going to look back over these games all winter and think about what we would have done differently.” For Leiter, the regret list starts with throwing consecutive change-ups, his fourth-best pitch, to Jeter in the sixth inning. Jeter smoked the second one for a game-tying home run.

It falls, though, to a true city kid to deliver the last word. John Franco is alone. He speaks, to no one in particular, with just the right tinge of Brooklyn-bred sarcasm. Franco desperately wanted a different ending, but his words are absolutely right: “Good Series, huh?” ■

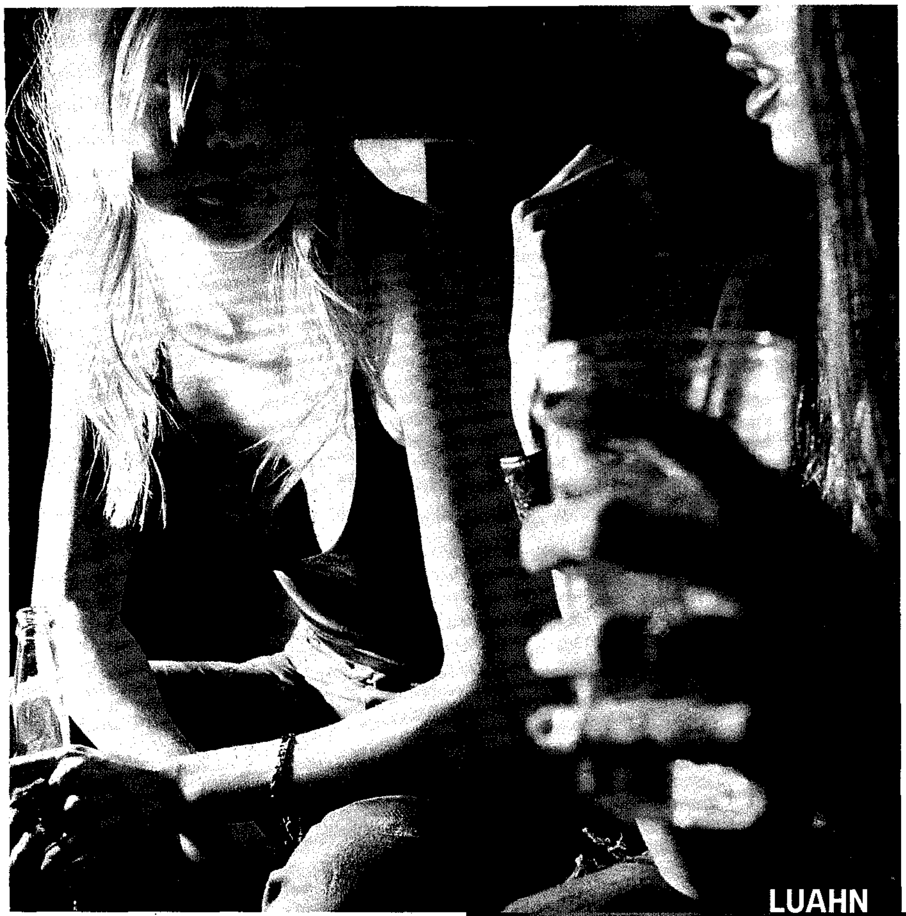
NIGHT MOVES

AS THE WAR AGAINST CLUBS RAGES ON, THE ARMIES OF THE NIGHT AREN'T EXACTLY RUNNING UP THE WHITE FLAG. FROM MARS-THEMED HAPPY HOURS TO TECHNO BRUNCHES, THE ACTION IS FAST AND FURIOUS—SOMETIMES EVEN FABULOUS.



NIGHTCLUBS MAY NEVER RISE ABOVE PORN PARLORS IN THE MAYOR'S ESTEEM, but New York's D.J.'s and dance parties are still the envy of the rest of the world. Tourists flock from as far away as Japan to find transcendence on our dance floors—and go home with "Body & Soul" souvenirs. From the low-key model hangout Luahn to the frenzied dance temple Twilo, there's a scene for every sensibility. And then some. At the new "Kitch Inn" party at True, drag queens trade beauty tips next to electricians slugging down beers. At Fun, club kids zone out while frat boys size up the action at the bar. And at the perennial China Club, regular guys mix it up with hometown heroes like Derek Jeter and pop icons like 'N Sync Even now, when a padlock is more likely to keep you out of a club than a velvet rope, the beat goes on

Photograph by Brian Fink



LUAHN

BAR CODE

CHEETAH

MARDI GRAS

Nicky Siano has been bringing the strangest elements of New York's nightlife together since his days as a D.J. at Studio 54, so it's no surprise that his new, New Orleans–themed Sunday-night party, "Mardi Gras," drew a dancer decked out in Renaissance regalia, a drag queen dressed head-to-toe in tin foil, and a tiny club kid wearing butterfly wings on her back. In keeping with the theme, anyone who looked insufficiently weird—mostly white-T-shirt-wearing Chelsea boys—got decorated with multicolored beads by bouncers at the door. While the dance floor thrived on diversity, Siano spun his way across two decades of disco, from Loleatta Holloway's seventies classic "Dreamin' " to Armand Van Helden's purposefully retro hit "U Don't Know Me." But like Paradise Garage legend Larry Levan—whom Siano caught to spin—Siano disrupted his dance-floor classics with sound effects like a jet plane roaring) and a mixing style that favored percussion over melody and rough cuts over smooth transitions. The dancing slowed a bit when a vocalist named Ajay Kumar, dressed unfabulously n jeans and sneakers, took Cheetah's stage sometime after midnight to croon excessively sincere R&B ballads to a notoriously unforgiving crowd, but it returned to a fever pitch when a van hired by the night's promoters arrived with reinforcements from "Body & Soul." Just after it did, a white clubber with long, stringy dreadlocks, in a sweat-soaked BODY & SOUL T-shirt, surveyed the packed dance floor. "My night's just begun," he said with a smile, vanishing into the throng. **12 West 21st Street (212-206-7770)**

ETHAN BROWN

LUAHN

"This place has such a laid-back crowd," says a model who could be mistaken for Cameron Diaz, leaning against a wall in Luahn's basement lounge and ignoring gazes from every direction. "I like to go out and have fun, but it seems like everywhere I go, people are trying too hard to be cool." With low ceilings, white plaster walls, and red beanbag-style couches, the basement lounge of Luahn, the new club owned by Stephen Baldwin and promoters Alon Jibli, Danny A., Jason Strauss, and Noah Tepperberg, could be taken for the rec room of a large, genetically perfect family. A woman in her late twenties with a four-inch blonde Mohawk dances circles around an exotic-looking thirtysomething man in a white oxford shirt and baggy pants. David Faustino, who played Bud Bundy on *Married . . . With Children*, jumps off a cushioned bench to dance. A stylist type sits at a cocktail table exchanging air kisses with almost everyone who passes by. "We're like a family here," he says as a red-headed NYU student named Summer plops onto his lap. "It's not about who you are or where you sit." Unless, that is, you're not allowed into the basement. At the minimalist upstairs bar, an unlucky hipster sits dejectedly, sipping a martini. "I can't believe they wouldn't let me in," he says. When a loud whoop of cheers greets an old OutKast song, he narrows his eyes, looks at the stairs, and says, under his breath, "I'm out of here." **59 Fifth Avenue, near 13th Street (212-242-9710)**

JANNA SILVERGLADE

COUP

BUTTERFLY

"You can actually wear nice clothes here and not get dirty looks," says a petite woman in strawberry-blonde curls and a knit sweater at the Thursday-night mostly lesbian "Butterfly" party in the East Village restaurant Coup. Standing next to her in short-cropped hair and a tailored jacket, her girlfriend watches several stylish women bumping and grinding to Prince's "Little Red Corvette." "I think it's the same girls that go to Meow Mix," she says, "only they actually shower before coming here." But while Coup's modernist, candlelit interior takes the girls out of Meow Mix, it doesn't completely take the Meow Mix out of the girls. Downstairs in the lounge, a woman in a backless apron top and tight pants waves her arms above her head and gyrates behind a tall woman in a black turtleneck and tight jeans. The

hotographs: top, Mark Peterson/Saba; bottom, Brian Finke.

two women move closer and closer until a third, in a white kimono dress, tries to get in on the action—and gets a slap on the hand for her efforts. Back at the top of the stairs, the woman with strawberry-blonde curls and her girlfriend are still sipping their drinks and surveying the scene. "This place is definitely less cruisy," she says, ignoring the dreadlocked woman in a baggy sweatshirt making eyes at her and her girlfriend from across the bar. "It's much more stylish." **509 East 6th Street (212-979-2815)** J.S.

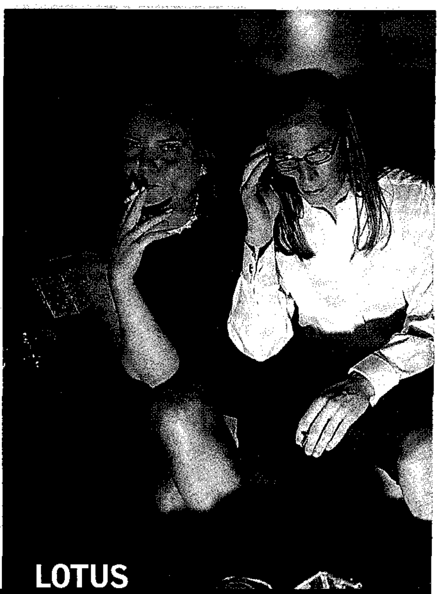
BAR CODE

ODYSSEY

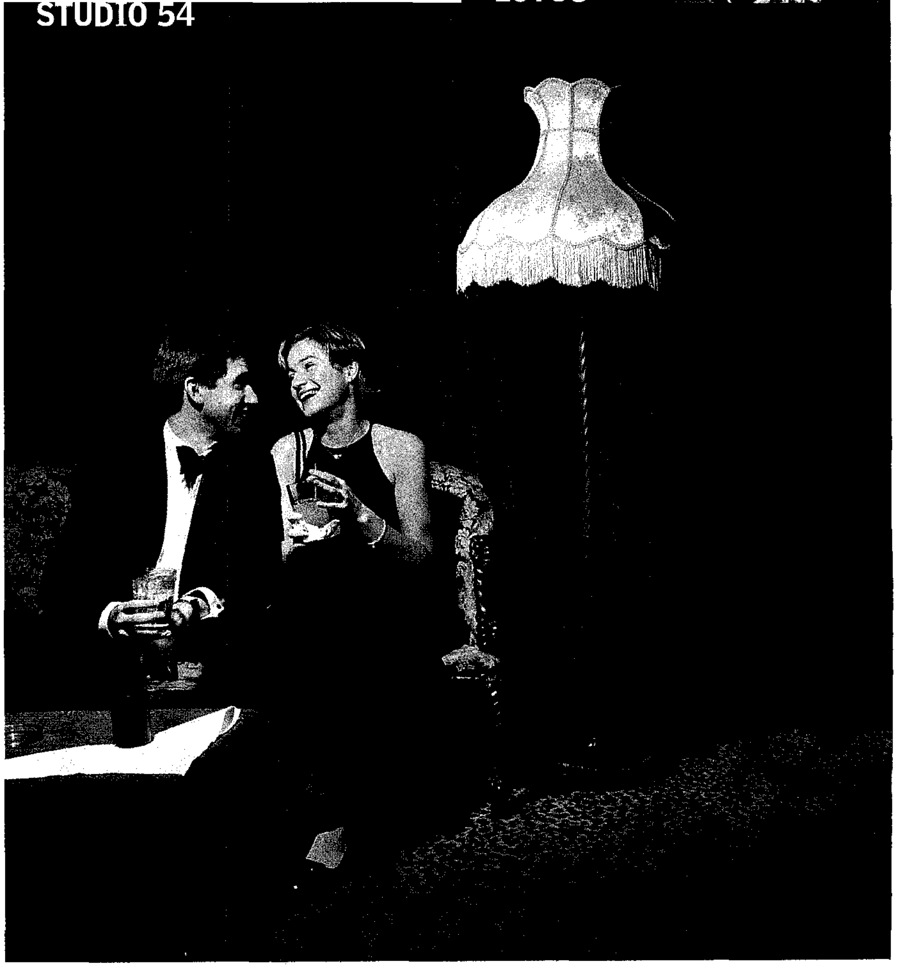
Imagine a two-floor, neon-blinded video arcade set up like several circles of hell, Toni Basil's "Mickey" piped into one floor while Limp Bizkit's "Nookie" deafens another. That's what Wednesday evening sounds like at Times Square's Bar Code, an arcade with games out of *Tron,* décor out of *Blade Runner,* and a clientele out of *National Lampoon's Vacation.* That is, that's what it sounds like until around 7 P.M., when nightclub promoter Markus Rice steps off the vertigo-inducing escalators with deep-house D.J.'s Joey Vega and Jon Martin. So as not to frighten the khakis-and-ties crowd, Martin segues into seventies R&B, then, when he has the early shift lulled into complacency, starts spinning soulful house music. Soon, as divas moan about "sweet . . . sweet . . . love" over intricate vibes solos, the track-suited, bandanna-wearing deep-house-heads are nodding in approval while the happy-hour crowd gets even deeper into their martinis and games of MTV Drumscape. The effect is intended to be soothing, Rice says: "The owners had a few incidents with the hip-hop crowd, so they were happy to have us come here." To dance-music fans in midtown, it's a deep-house revival among the Times Square heathens. **1540 Broadway, near 46th Street (212-768-7821)** E.B.

FUN

With a silly name, an oddball exterior (WHITE LETTERS ON BLUE AWNING, read the white letters on the club's blue awning), and a sick sense of humor, Fun is an antidote to clubs that have become temples to D.J. worship. There's always an unexpected soundtrack—a recent Saturday showcased a D.J. spinning Detroit electro mixed with a two-step garage remix of Sisqó's "Thong Song"—but the club gets as much energy from its mix of straitlaced daters, shaggy hippies, dreadlocked Rastafarians, and baggy-panted hip-hop-heads. Voyeuristic partyers can even check out the crowd from the bathrooms, thanks to pin-hole cameras over the sinks that relay images of primping patrons to a small video screen in the opposite sex's bathroom. Early on a Sunday morning, a dark-haired woman who bore an eerie resemblance to Charlotte in *Sex and the City* puckered up and kissed the camera, exclaiming, "How fucking cool is that?" A group of polo-shirted Wall Street types were less impressed. "There are six girls at the bar," muttered one, "and half of 'em work here." Another group of clubbers held hands on the round couches, mesmerized by computer-generated images of a Mars landing projected on the wall. "Man," said one with a druggy sigh, "this is the phattest place in New York." **130 Madison Street (212-964-0303)** E.B.



LOTUS



STUDIO 54

LIMELIGHT

GATECRASHER

"The amount of glowsticks in here is truly *ahhh-larming,*" said Ashley Casselle in a surprisingly proper British accent as he surveyed the Limelight's dance floor. A resident D.J. at the Sheffield, England, superclub Gatecrasher, Casselle had come to the Limelight to inaugurate Gatecrasher's weekly party in New York. And though the silk-shirted weekenders at the Limelight bore little resemblance to the pacifier-sucking ravers dubbed Crasher kids by the British media, Casselle seemed not to care: "I'm quite tired of the whole Crasher Kid thing," he said with a sigh. He was the only one: Gatecrasher's lion's-head logo was projected onto two enormous onstage screens, and a sign above the club's catwalk spelled out NEW YORK LIMELIGHT GATECRASHER SALUTES YOU. Dancing to the hard house and trance music of Casselle and fellow Gatecrasher D.J. Tom Wainwright, the partygoers also looked more like frat boys than like the original club kids who made the Limelight famous, especially since one

Photographs: top, Mark Peterson/Saba; bottom, Brian Finke.

had glowsticks tied to his biceps. "These guys are so awesome," he said, gesturing toward the stage at an imagined band. "Their music totally rocks!" **47 West 20th Street (212-807-7780)** E.B.

LENOX LOUNGE

BERLIN

One of only two white men at Lenox Lounge's Tuesday-night gay disco party, "Berlin," reclines on a couch in a corner of the Zebra Room, which was recently restored to its original thirties décor. Have you ever seen *Paris Is Burning*?" he says to a baby-faced young man in a puffy coat. "It seems clear to me that society views these people as a triple threat: They're gay, they're black, and they're poor." As the guy in the puffy coat politely excuses himself, the barroom sociologist s drowned out by D.J. André Collins's stellar mix of underground disco, hip-hop, and reggae. By 1:15, both of the Lenox Lounge's rooms are packed. In the front ounge (light mingling, roaring at the American League Championship Series), a young guy in a blue bandanna and a bright-yellow jumpsuit sneaks Colt 45 from a 40-ounce into a Styrofoam cup and offers some to a stranger sitting beside him. In the back lounge (heavy cruising, roaring for the D.J.), a young Latino transvestite leans over and murmurs, "Can you light my cigarette?" Trembling with First Time in Pumps nerves, she stammers, "Can you tell that I'm a *man*?" On the dance floor, a heavyset, vivacious girl bops over to a dour guy sitting by himself and asks, "Don't you have anyone to dance with?" "No," he grumbles. "I'll be right back," she says, scampering off to commiserate with a shirtless, 250-pound muscleman leaning against the wall. Harlem's Yenta soon has her way—the two boys march off to the dance floor. Meanwhile, the *Paris Is Burning* deconstructionist has moved to the front lounge in order to be heard. "This place has a *fascinating* history," he says. "Billie Holiday used to be a regular here . . . glorious!" **288 Lenox Avenue, near 125th Street (212-427-0253)** DEREK DE KOFF

MARS 2112

"Yeah, I know, men are from Mars and women are from Venus," complains a drunk young attorney celebrating his birthday with friends from his 45th Street law firm amid the *faux*-red-rock wonder of Mars 2112. He pauses to survey the serpentine theme bar that could pass for a *Star Trek* soundstage. "But I'm wondering, where are the ladies from Venus, you know?" At the launch of a Friday happy hour, the midtown restaurant-bar's inhabitants consist of two dozen office workers, a couple of European tourists, and a handful of club kids—only four of them women. Maybe Earth girls *aren't* easy, despite one of the best drink specials in midtown. "You don't come here to meet the ladies," explains one of the lawyers. "This is strictly pregame." A few hours later, a group of five women from Spain enters and heads straight for the novelty-drink menu: the Cosmos Politan Mars'tini, the Cydonia Rockslide, and the vicious Rocket Fuel (gin, vodka, rum, tequila, and sour mix). One of them flummoxes the bartender by asking him to describe the Shooting Star. "I took Spanish for four years—you'd think I'd know how to say this," he says, perhaps distracted by her red leather skirt. He pauses, then hits on it: "A Shooting Star . . . *es* . . . *uno,* um . . . *shot.*" He tips his head back to demonstrate, and the Spaniards order a veritable meteor shower. **1633 Broadway, near 51st Street (212-582-2112)** LOGAN HILL

hotograph by Robert Huber.

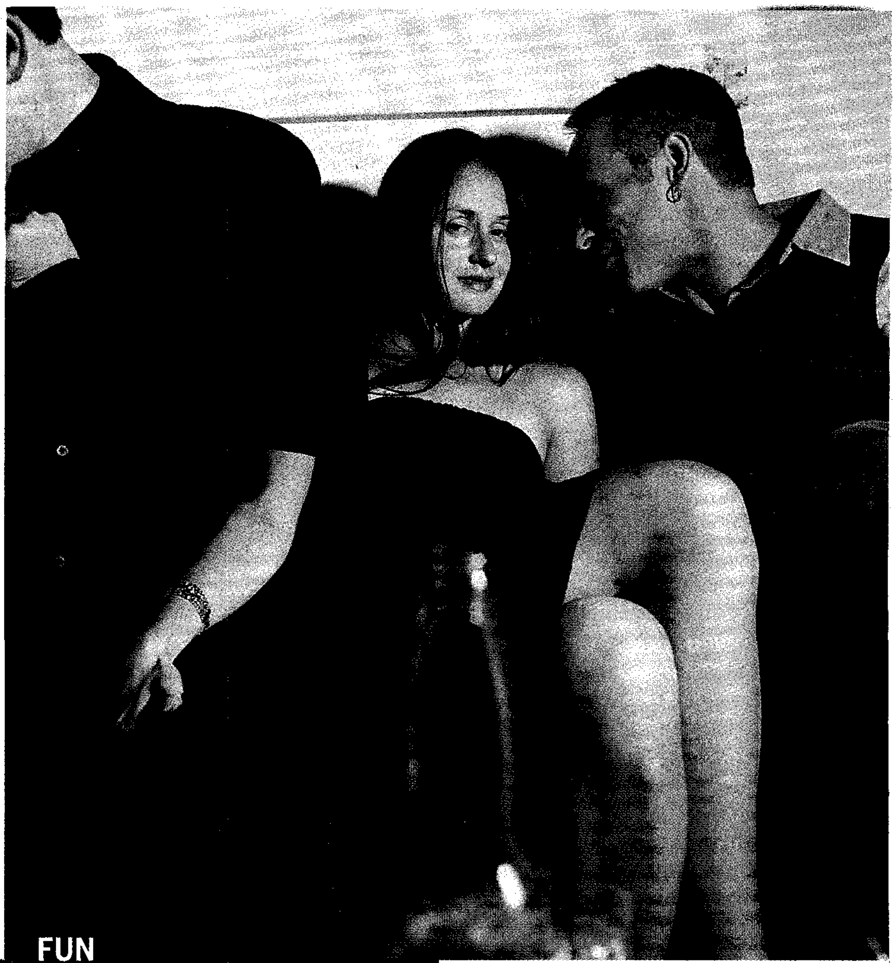
ORGANIC GROOVES

Every respectable house party claims to stop attitude at the door, but the roaming Friday-night "Organic Grooves" party keeps admission at $10, books venues like the Chelsea Piers Sky Rink, and serves jug wine in plastic cups. If it sounds egalitarian, it is: At an abandoned factory in Brooklyn, a pack of modelish women is refused free admission with a kind but firm "*Everybody* pays here." Once inside, partygoers sit Indian-style on the chalky concrete floors and dance to the self-described "cosmic music" of the Organic Grooves crew (a house D.J., a guitarist, a melodica player, a trumpet player, a keyboardist, and two percussionists). Party producer and "den mother" Erika Lively runs the party "to provide a space where anyone can come to shut down for a while and then return to the real world when they feel like it," and the environment evokes sixties San Francisco more than millennial Manhattan. As the party reaches its peak, a Lauryn Hill look-alike shimmies at the base of the stage while a pasty guy next to her sips a can of Bud and fiddles with his cowboy hat. Around them, the foot-stomping builds to a frenzy. "There must be a thousand people here!" says percussionist Mike T., beaming proudly as he sits on a speaker and surveys the crowd. "It's a good day." **Location varies (212-439-1147)** SARA CARDACE

STUDIO 54

Outside Studio 54, the smell of Drakkar Noir is overwhelming. Hands crossed over their shimmering bikini tops, women huddle together trying to get the doorman's attention while men glare at other men and then put their arms around their girlfriends. Inside, D.J.

Mark Ronson plays last year's dance-floor hits—Fatboy Slim's "Praise You," Moby's "Natural Blues," Stardust's "Music Sounds Better With You." When he starts blasting Madonna's "Music," a security guard leaning against the bar exclaims, "This shit's wack! You shoulda come here last night—Q-Tip was busting it out!" As if he overheard, Ronson promptly switches songs, and as he blares Sheila E.'s "Glamorous Life," a dozen scantily clad Staten Island scenesters raid the dance floor. "I *love* this song!" shrieks one girl, hands up in the air. *"Woooo-hoooo!"* Her date, wearing a blue shirt with telltale creases that say Fresh From the Box, stands on the dance floor with his arms crossed and checks to make sure no one's laughing at his I'm Not Dancing dance. "Get a load of *that* one," barks another burly guy, pointing to the club's go-go girl, standing on her head and kicking her white patent-leather boots in the air. "I'd like to get me some of *that* action." As Ronson switches into Michael Jackson's "Rock With You," the crowd screams in delight. Except for a gentleman in the corner, wearing a tight black undershirt and Bang Bang tech-fabric pants, who discreetly leans over to vomit into the potted fern. **254 West 54th Street (212-445-0190)** D.D.



FUN

MARS 2112

TRUE

KITSCH INN

Drag queens and fetishists mourning the loss of Mother, the defunct club that once hosted Abby Ehmann's "Click + Drag" party, finally have a place to trade beauty tips: Ehmann's new "Kitsch Inn" party at True. "We've got a little bit of everything here," said Ehmann, dressed up three weeks before Halloween in black fishnets with sew-on black bats. On a recent Friday, "everything" included a towering drag queen in blinking six-inch stilettos, a professional dominatrix in leather and latex, and a club kid in a purple wig covered in glitter. It also included three electricians slugging down beers at the long wooden bar, transfixed by the Yankees game on a small TV i the corner. Oblivious to the young bo with yellow contact lenses adjusting hi fangs to the left of them, they cheered an hollered when Derek Jeter slid into home When D.J. Michael T. began spinning "9 to-5," two thirtysomething women i matching pink-and-blue sweater sets, wh had been taking in the scene all night fro an old red velvet couch, jumped to thei feet and started clapping their hands bumping hips with the drag queen an screaming out the chorus. **28 East 23r Street (212-254-6117)** J.S

THE WORLD

When the WWF decided to turn its year old Times Square theme restaurant into dance club on Saturday nights, it specified a dress code: no sneakers, jeans, caps or work boots. A prudent measure, considering that the sartorial style of th wrestling faithful runs to SUCK IT T-shirt and KISS-appliquéd leather jackets, bu the crowd comes out (mostly by bridg and tunnel) for an elegant night on th town and dresses accordingly. For women, that means as little as possible, excep when it came to high heels; for me black blazers, hoop earrings, gold chains and spiky hair (blond dye optional). Afte lining up five deep for an hour on 43r Street, women who had choke hold around dates built like linebackers fun

Photographs: top, Brian Finke; bottom, Jeff Jacobso

eled down several series of steps into the lub, where the lights were turned way lown, the innocuous house music was urned way up, and the tables were lecked out for cocktails rather than for uffalo wings. At one of the neon bars, urses from Manhasset sipped martinis nd kept an eye on one of several dozen V sets tuned to the World Series. On the lance floor, couples danced under wirling spotlights. Only the VIP room vas nearly empty, but promoters like Mario Stewart are hoping it won't stay hat way for long. "I was skeptical of the vrestling thing at first," says Stewart. "But think people will dig the vibe." **1501 Broadway, near 43rd Street (212-398-563)** VANESSA GRIGORIADIS

LOTUS

An hour and a half before midnight, Bar-y White is crooning through the speakers at Lotus as a handsome young man vith perfectly gelled hair stares over the mezzanine railing at a statuesque blonde itting on an olive silk-covered banquette. Dressed in a T-shirt that says 69, she rosses and uncrosses her long legs and akes deep drags off a clove cigarette, exhaling over the shoulder of another guy rying to get her attention. The blonde tares past him; she's trying to catch the ye of the perfectly chiseled manager. Dressed in one of Lotus's Hugo Boss–supplied suits, he whispers into his eadset as he pours red wine for the table ext to her. By 2 A.M., would-be models re pouring into Jeffrey Jah, Mark Baker, David Rabin, and Will Regan's three-story club, lugging their Gucci-logo totes, nd D.J. Jules segues from mellow soul into hip-hop. Carlito Dalceggio, the Italian artist famous for making any blank surface his canvas, eyes the earth-toned walls with a red marker in his hand before he settles for drawing an abstract design on Jules's forearm. An hour later, a fashion designer in tinted blue sunglasses and a black turtleneck puts his drink down on a mahogany bar and begins to dance by himself. "I love the vibe here," he says. He stares at the same chiseled manager who captivated the blonde, who's also still looking at him. "I need to watch the trends. And believe me, I see all the hot trends here." **409 West 14th Street (212-243-4420)** J.S.

hotograph by Jeff Jacobson.

FILTER 14

Around two o'clock on a Saturday morning in the West Village warehouse-style building that used to house Mother and its legendary ambi-sexual bash "Jackie 60," only one woman is wearing fishnet stockings. And she's really a woman. The club is now Filter 14, and the small stage that once hosted raunchy drag tributes to Martha Graham is empty except for a svelte young club kid who holds a mini-mirror ball up to a small spotlight as if it were a holy amulet. Instead of grinding industrial bass, D.J. Adam Goldstone spins uplifting dance music. And on the dance floor where Deborah Harry used to prance in high-necked Victorian finery, a beer-drinking crowd does the left-foot, right-foot bounce. "I don't think this party has figured out what it is yet," says a scotch-sipping architect by the bar. "But it *is* different." Indeed, a tattered paper sign advertising Filter 14's Halloween party promises free admission to anyone who dresses up as a "superhero," "any character from a Bill Murray film," or—horror of horrors—in "fetishware." What used to be a dress code now gets you free admission. **432 West 14th Street (212-366-5693)** L.H.

PLANT

HIPPIES USE SIDE DOOR

England's big-beat scene is as famous for drunken dance-floor revelry as for the defiantly sloppy style of D.J.'s like Fatboy Slim. But there's not much irreverence at the monthly Wednesday-night party thrown by the UK big-beat label Wall of Sound at the East Village's Plant bar. "What party are you here for?" demanded an imposing doorman dressed in a long black leather coat, and those who didn't know were left shivering on the pavement. Inside the narrow arboretum-themed bar, decorated with real plants pressed under glass walls, hipsters with D.J. bags, record-label T-shirts, and vintage Adidas were too busy chain-smoking Galois cigarettes and downing vodka-tonics to pay much attention to the hip-hop-inspired breakbeats of that week's D.J.'s, the Creators. "I used to work at *MTV News: Unfiltered*," a partygoer shouted over the hum of a guttural bass line. Hip-hop hits from the likes of Nas and Busta Rhymes failed to inspire anything besides résumé chatter, so the Creators switched to crowd-pleasers like the Beastie Boys' "Get It Together." A small group of jean-jacketed women suddenly took notice, swaying to the beat while taking care not to spill their Cosmopolitans. **217 East 3rd Street (212-375-9066)** E.B.

HALCYON

HANGOVER HELPER

Halcyon isn't your parents' brunch place, as evidenced by the two middle-aged Park Slope couples who enter the café on a recent Sunday afternoon, then exit several seconds later to a window-rattling beat. Despite the sobering name of the Cobble Hill café and record store's Sunday-afternoon party, its rotating cast of D.J.'s doesn't deal in recovery. "It's more like we want to help them remember where they were three hours ago," says D.J. Fabrizio. Co-owner Sean Schwartz describes his Sunday gig as "a listener's haven. We'll play hip-hop, new-jack, house, hybrids from all over the world, anything interesting." A scruffy crowd with cat-eye glasses and an unusual number of goatees sits on the plastic-covered couches, reading CD liner notes and the 'zine *Speak*, surrounded by Pop Art tchotchkes, from vintage record bags to a board game based on *The Simpsons*. Meanwhile, the D.J.'s do double duty, cheerfully telling every music nerd in the bar what track they just played, what label it's on, and where said music nerd can find it in the back of the store. At one point, Fabrizio pauses in front of his turntables, where three people sit next to a *Jetsons*-style nine-inch black-and-white television set that's silently playing game five of the American League Championship Series. "Does anyone know the score?" No. **227 Smith Street, Brooklyn (718-260-4300)** L.H. ■

MEET THE NEW NIGHTLIFE TOURISTS: THE D.J.-OBSESSED, THE ALL-NIGHT PARTYERS, THE SWEATY CLUB KIDS YEARNING TO DANCE FREE. JUST DON'T EXPECT TO SEE THEM AT THE STATUE OF LIBERTY.

LONDON COMING

BY ETHAN BROWN

'WE'RE ON THE EVE of a major bender," nightclub promoter Mark Mello says in a thick Mancunian accent. It's around eight on a cool Friday night, and Mello, 27, is standing outside the Park View Hotel, a massive youth hostel on 110th Street. Clapping his hands with anticipation, he announces, "Tonight's going to be absolutely *mental*!"

Mello is at the Park View to pick up a dozen of the 50 or so tourists he's taking to the Flatiron-district nightspot Cheetah for its weekly "Great British House" party. None of his clients are the kind of tourists who come to New York for the Statue of Liberty or the art museums. "These are the kind of people who go from one country to another getting wasted and then discuss which country's got the best drugs," Mello says. He's only partly joking. "New York has always had the best D.J.'s in the world, from Larry Levan in the seventies to Junior Vasquez now. The people who come out for a night with me have been looking to New York for inspiration since house music began."

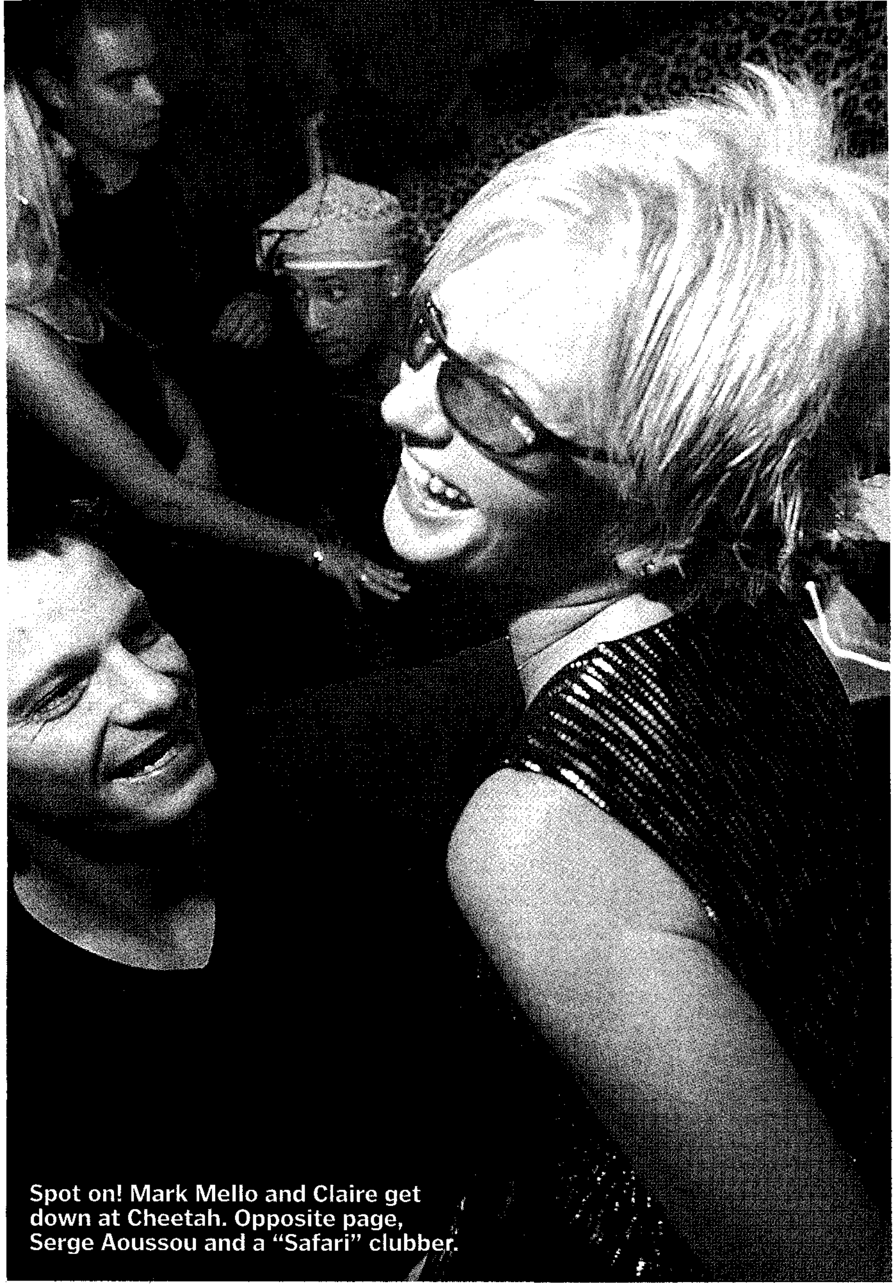
Thanks to the global rise of D.J. culture, what's marginal in New York has become mainstream in Europe, especially England. Lured by breathless features about New York nightclubs like Twilo and Vinyl in style magazines like *The Face*, tourists are arriving by the hundreds each weekend seeking dance-floor transcendence, a glimpse of nightclub history, and an appropriately debauched evening they can brag about back home.

Before that, there's beer. Pulling Heinekens out of a paper bag, Mello meets his tour group for the evening, an international *Real World* mix that includes Rolf and Marissa, a couple from Germany; David, 22, an Amsterdam native who's spent the past few weeks clubbing in New York; and Claire, a 23-year-old former bank worker from outside London, who enthuses about Thailand's "Full Moon" rave parties.

After a ride downtown on the 2 train, Mello spots "Great British House" promoter Tom Dunkley at the head of a hundred-person line outside Cheetah. As he ushers the group through the velvet rope for half-price, Mello, who is paid by Dunkley for each person he brings into the club (he won't say how much), gleefully relates that he's wrangled more than 50 tourists tonight. He's rewarded with a leopard-print banquette and two complimentary bottles of champagne he proceeds to share with the better-looking members of the group.

'THE BRITISH ARE COMING," SAYS Tom Sisk, one of the owners of Centro-Fly, "and they're coming hard." According to Sisk, the new club-conscious tourist is "not Eurotrash, jet-set, or from the Von-whatevers; they're upwardly mobile, cool kids who are coming over for the weekend to catch a set from an Erick Morillo or Roger Sanchez." He says he's even been talking to Virgin Atlantic about chartering flights for club tourists, the way London superclubs like Ministry of Sound do. "Virgin understands the value of this," he says. "Just look at the music they're playing on the airline: They've

PHOTOGRAPHED BY MARK PETERSON/SABA



Spot on! Mark Mello and Claire get down at Cheetah. Opposite page, Serge Aoussou and a “Safari” clubber.

;ot Roger Sanchez doing a mix.”

Twilo “definitely gets people flying ver *specifically* for nights like Paul Van)yk, Sasha and Digweed, and Junior 'asquez,” says the club’s publicist, Ryan 'homas. At “Body & Soul,” “we see peo- le who get a cheap flight just so they an come down to the club for the week- nd,” says John Davis, who promotes the arty at Vinyl. “You’ll hear them say hings like, ‘While we’re there, let’s also ee the Statue of Liberty.’ They’re not ourists in the traditional sense. I’d call hem nightlife-heads.”

While Davis can’t give an exact figure n how many “nightlife-heads” come in ach week, they make their presence nown on both his dance floor and his alance sheet. “They buy the album, the -shirts, all our merchandise,” he says. ‘nd they’re almost always the only ightclubbers who do so with credit ards.” “On an average night, these folks will spend at least $100 per person,” Mello says. “I had a guy at Cheetah last week who put $400 on his credit card. He was like, ‘I’m going back to England tomorrow. Fuck it.’ ”

Both Twilo and “Body & Soul” are building their brand names globally by releasing series of D.J.-mix CDs; Twilo even publishes a monthly magazine. “There’s a fascination with Twilo here that borders on the obsessive,” says Viv Craske, features editor at the London-based dance-music publication *Mixmag*. “You’ll hear people arguing about the finer points of the club’s sound system. It’s ridiculous.” On the “Body & Soul” Website, on a post entitled “More UK than U.S.A.?,” an English fan wrote: “There seems to be a disproportionate number of UK postings on this bulletin board. Is the fan base bigger here?”

The potential of these tourist dollars goes largely unnoticed by the Giuliani administration, says Andrew Rasiej, president of the New York Nightlife Association, who points out that a search for dance music on the city’s Convention and Visitor’s Bureau Website brings up the Brooklyn Academy of Music and the Dance Theater of Harlem. “They need to reach out to the legitimate nightlife industry,” he says, “recognize its economic contribution, and understand how to market it to tourists.”

A bureau spokesperson denies that the organization is hostile to nightlife, noting that nightclubs like Exit are members. “When people think of New York, they think of the Met, but they also think of the Limelight,” the spokesperson says. “You’d be surprised at how many people from places far, far outside New York know about our nightclubs.”

One of those people is Martin Stedman, a 32-year-old Londoner who runs a small pub. After reading an article about “Body & Soul” in the UK publication *DJ,* he booked a ticket to New York. “It was a major experience in my life,” he says. “I’ll never forget that when the music was turned off at the end of the night, clubbers were banging their hands on the walls to keep the rhythm going. We left Vinyl with these huge grins on our faces, almost not believing what we’d seen.”

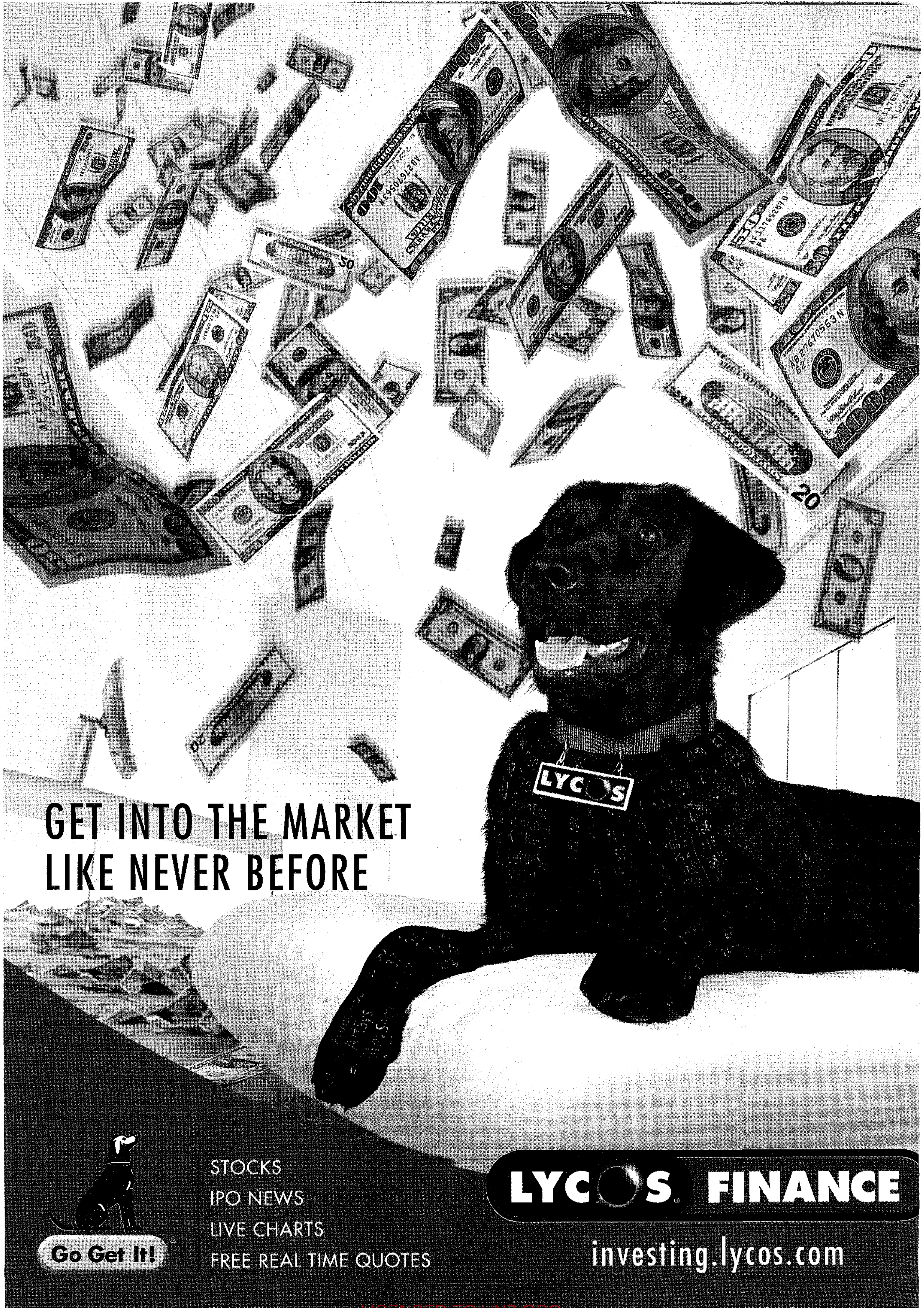
Stedman now has a wife and a nine-month-old baby, and he’s already planning a return trip for the family. When his son is 2, Stedman hopes to bring him to the “Body & Soul” SummerStage event. “I saw pictures of it up on the Web, and lots of people had kids with them,” he says. “It’s the kind of music I’d love to expose my son to at such a young age.”

For London Internet consultant Bradley Wood, 25, the epochal party was “Juniorverse” at Twilo. “Twilo is incredible,” he says. “The crowd is both gay and straight, something you never get in England, and you can literally feel the bass coming up from the floor and vibrating through your body.”

OF COURSE, MELLO ISN’T THE ONLY entrepreneur who’s trying to make it easier for tourists like Stedman and Wood. Serge Aoussou, who also promotes at Tunnel, will soon launch a weekly bus tour of New York nightlife called “MidnightSafari,” which, for $100, will shuttle clubgoers around town in a bus that comes with a wet bar and free, no-hassle admission to nightspots like Limelight, Cheetah, and Centro-Fly.

“We’ve been road-testing the idea with

Continued on page 106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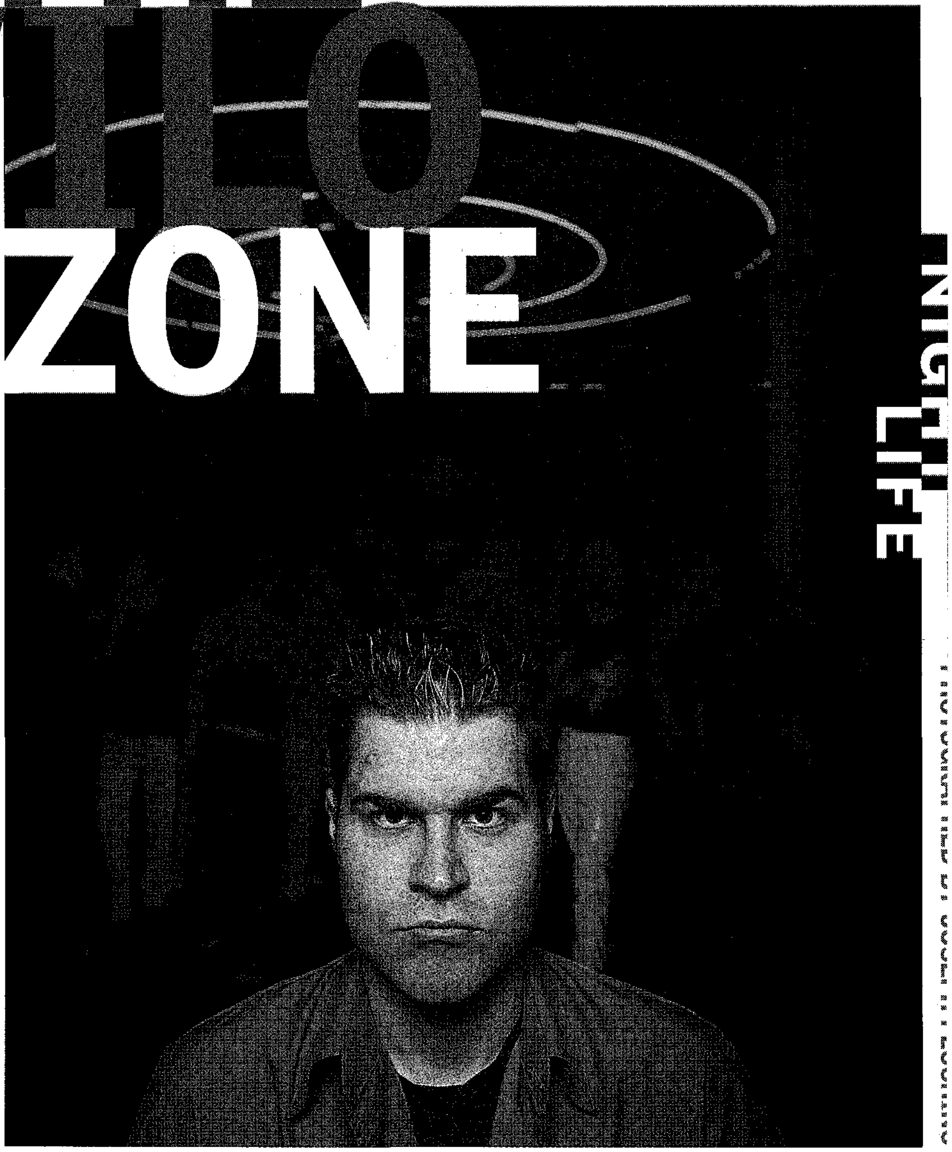
THE TWILO ZONE



MAUDLIN MUSCLE BOYS! DRAG-QUEEN WITCHES! JUNIOR (VASQUEZ) JUNKIES! AFTER SIXTEEN STRAIGHT HOURS OF PARTYING IN NEW YORK'S MOST CAFFEINATED CLUB, *YOU'D* LOOK LIKE THIS, TOO.

BY DEREK DE KOFF

11:10 p.m. Only thirteen clubbers are lined up in front of Twilo's velvet rope, but already one of them is trying to get in free. Wearing a white PVC jumpsuit and a white PVC cowboy hat, she clutches a clipboard and screams at the doorman, "It's me—*Kelly*! Don't you remember? We met two weeks ago; I was with Wayne and Dave." "Nice to meet you, Kelly," says the doorman. "Now go to the back of the line."

11:23 p.m. D.J.'s are blasting house music, but not much else is going on. The lounges are empty. The bathrooms are empty. There's only one person on the dance floor. "When I go to Twilo, I do it right," he says. "I'm the first one here and the last to go."

11:45 p.m. There are now two other people on the dance floor—a tall, thin guy in Dockers and a girl wearing a flannel shirt and shorts. "This sucks," says a guy sitting on the stairs to the side of the dance floor. "I have friends from Boston, and they came here to *dance*! Does Junior come on soon? Do you sell ecstasy?"

Midnight Ten heads and two glowsticks are visible on the dance floor. A man in a black turtleneck and black slacks pirouettes and prances elegantly across the floor. Two guys in their twenties are sitting on the steps, arms crossed over their undershirts, waiting for something to happen. One of them points to the man in the turtleneck: "That guy comes here every week," he says. "I've heard that he's deaf and dances to the vibrations on the dance floor." "That's cool," his friend says.

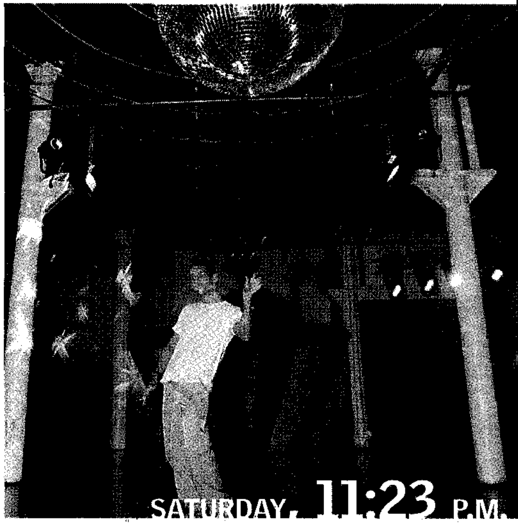
12:15 a.m. Madonna's "Music" plays for the first time.

12:30 a.m. Black tiles glisten in both bathrooms. One is completely empty; a janitor wipes down the mirrors of the other. He washes his hands, rips out a paper towel, and throws it in the trash can. Outside the bathroom, a boy in an Abercrombie & Fitch T-shirt fills his water bottle at the fountain, but the water won't stop flowing since the knob is busted. He shoves the water bottle into his back pocket and peels off his shirt.

1:15 a.m. A cavalcade of scenesters pours down the stairs from the entrance: two girls in purple rubber dresses; several burly muscle-heads with fake tans, gold chains, and skinny girlfriends; a man wearing a disco-ball hat; a drag queen dressed like a witch in a black gown and black eyeliner; swarms of Chelsea boys with enormous biceps, buzzed heads, and sagging pants; and a young New Jersey couple who are already fighting—"Fuck you, asshole!" "Baby, why you gotta be mean? Why you gotta be *mean* to me?"

1:35 a.m. On the dance floor, a distinct hissing sound comes from nowhere. Vapors of dry ice envelop the floor; people stagger about through the fog, bumping into one another. The dry ice dissipates, revealing a sizable crowd. Two hundred people? Three hundred? Thirty glowsticks?

2 a.m. A familiar bass line cues pockets of cheering as D.J. Mike Cruz's "Movin' Up" kicks in at a feverish tempo. The man in the black turtleneck sweeps ecstatically through the crowd. In one corner, five friends huddle, jump up and down, hug one another. Overheard: "Do you know what I love about you so much?" "What?" "You're really, *really* real."

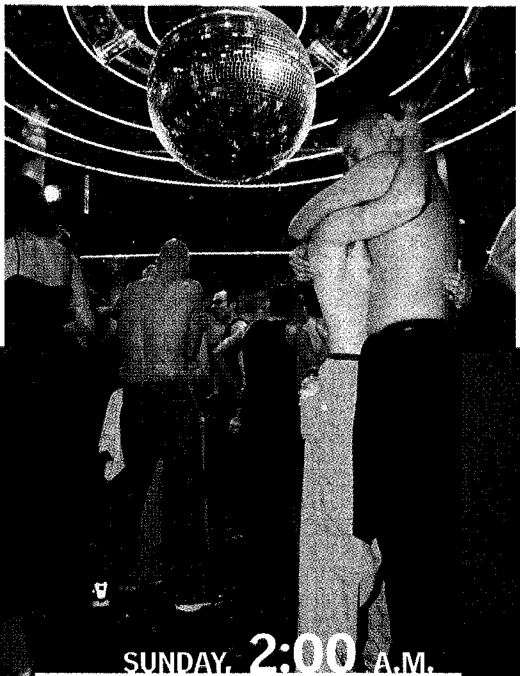


SATURDAY, 11:23 P.M.

2:50 a.m. Over the crashing disco crunch, the vocals "Ecstacy, ecstacy, ecstacy" are heard clearly. The crowd cheers, everyone smiles, someone does an impromptu high kick. But just as the crowd's energy peaks, the song continues: "Your ecstacy is played out. Your sunglasses are played out. Your steroids are played out." People stop dead in their tracks. Smiles turn into frowns. One of many men wearing Ray-Bans takes them off.

3:10 a.m. On the stairs, two shirtless men take a break from dancing: "I liked that one song; what's that one song?" "That one song?" "That one that's all *dun-dun-dun-dun-dun*." "Oh, yeah, I *love* that song." They look into each other's eyes and begin to kiss. Ten minutes later, one stares transfixed at all the flashing lights; the other lights the wrong end of his cigarette. Then: "Are you sure we're talking about the same song?" "Yeah, that *dun-dun-dun-dun* song." "No—not *that* song. I hate that song." After an awkward pause, they start making out again. "I love you *so much* . . ."

3:15 a.m. "*Junior!*" screams an Italian boy in leather. "Not *yet*," his friend growls.



SUNDAY, 2:00 A.M.

3:20 a.m. A toilet has overflowed in the bathroom, and soggy tissue paper, cigarette butts, and bottle caps litter the floor. Fifteen people are waiting to get into the stalls. One of the stall doors is abruptly thrown open. A jittery girl staggers out in five-inch heels. Inside the same stall, another girl is staring hypnotized into the toilet bowl.

3:22 a.m. Outside the bathroom, the girl in stilettos runs confidently into a wall and falls to the floor. She can't get up.

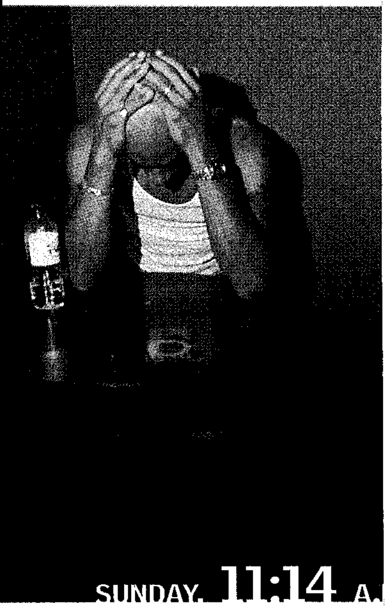
3:30 a.m. A stout muscle man in nylon pants has peeled off his shirt and tucked it into his back pocket. By the stairs, off to the side of the dance floor, he begins to spin in a circle with a serene smile on his face, his arms swooping up and down in a rhythm unrelated to the music.

4:10 a.m. Enormous bowls of fruit have been laid out on the bar—oranges, bananas, peaches, grapes. On the stairs, a boy in his twenties lies in the lap of his friend, a fortysomething muscle-head who pops grapes into the boy's mouth. They close their eyes and nap until the burly man's Marlboro burns his friend's forearm.

4:25 a.m. Over the loudspeakers, a loud diva anthem blasts with the lyrics "Everybody laughs / everybody cries / everybody lives / everybody dies." A Japanese hipster wearing Mickey Mouse ears has tears in his eyes. A muscle-head stands frozen on the dance floor, gnashing his teeth, and gets his hair ruffled by a stranger. "You're a little snugglebear!" the stranger exclaims, throwing his arms around him. A straight couple go at it with wanton abandon. A large breast pops into view.

4:45 a.m. A tiny blonde girl stands alone, clutching a pillar, mumbling to herself, and brushing hair out of her mouth. "Everybody loves me!" she trills.

5:22 a.m. The lounges are littered with bodies sleeping, snuggling, staring into space, trying to figure out how to work their lighters. The first wave of clubgoers leaves, including all the tourists, many of the straight couples, and some gay guys. The guy with friends from Boston heads out up the stairs, each step taking everyone a solid minute to work out.



SUNDAY, 11:14 A.

6 a.m. "Are you a security guard?" asks a man in tight blue jeans and a green muscle T in the upstairs "bubble lounge." "Are you *sure* you're not a security guard?" As he rustles around in his jacket, his friend lights a cigarette and says, "I hear they're *never* releasing Junior's remix of 'Your Child' officially, just as a promo." Car keys jangle. "That's a crime! That's the best Mary J. Blige song since . . ." His friend cups a hand over his mouth. He's heard the distinct wail of a police siren. "Junior!" whispers one of them, like an awed child. "Junior! Junior!" The lounge clears out and gallops downstairs. "Junior! Junior! Junior!" The siren wails again, louder.

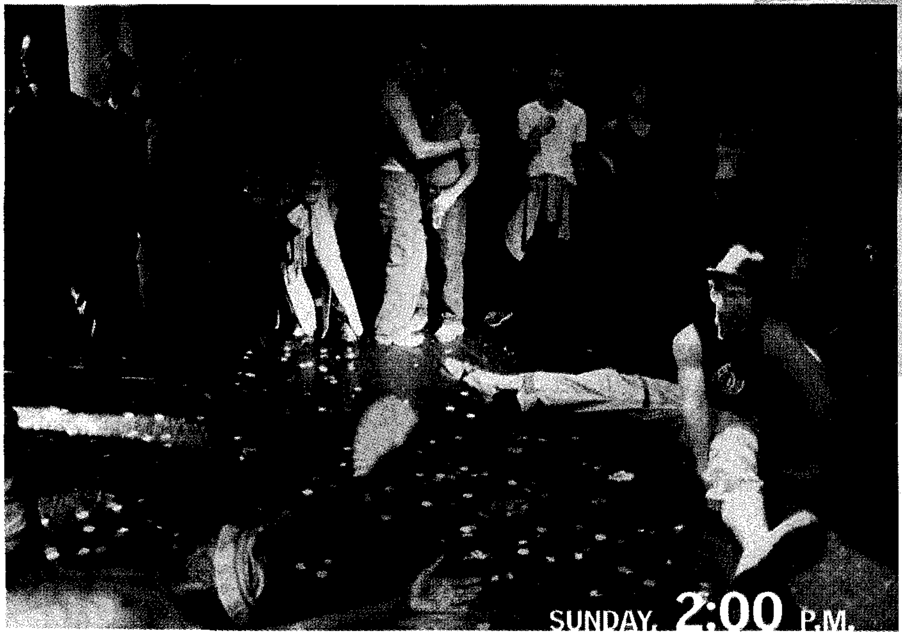
Photographs by Michael Sofronski

6:10 a.m. There is no longer a specific dance floor. The dance floor now consists of the entire place—the stairs, the bathroom, the lounge, the bar. It's impossible to move. Partygoers stand beneath Junior's D.J. booth looking up reverentially. A pudgy man dressed in what looks like a diaper twirls a red neon sign in his hand reading J-U-N-I-O-R-!-!-!

6:30 a.m. The hard-core crowd arrives—well-showered, well-rested, relatively well-dressed gay men who went to sleep, set their alarms, grabbed a cup of coffee, and cabbed over to the club. Almost all of them wear sunglasses. A few of them wear undershirts. Two wear Superman shirts. Most wear no shirts at all.

6:45 a.m. Madonna's "Music" plays for the second time.

7:30 a.m. There's a man sleeping on the dance floor. Dry ice spills fog out over the club, along with refreshing gusts of chilly air. "Throw up your hands!" a muscled guy exclaims. "Don't be afraid! It feels great—like touching the sky!"


SUNDAY, 2:00 P.M.

SUNDAY, 2:34 P.M.

8 a.m. An apparently exhausted boy—early twenties, dyed-black hair, pierced eyebrow—asks a muscle guy to crack his back. In a matter of seconds, he's folded into a 90-degree angle, feet pointed toward the ceiling. After a moment, he goes up to another muscle-head and does the same thing. Then he approaches a third.

8:15 a.m. The man in nylon pants is still spinning; in fact, he hasn't stopped all night. The deaf man dancing to the vibrations leaps into view, does a sweeping jeté, and disappears again.

8:36 a.m. A guy in an outré fisherman's cap climbs up onto a crate to sit with his face two inches from the speakers. His cheeks reverberate with the throbbing bass. When he takes off his cap, the bass makes his hair flutter.

9:45 a.m. A girl in flowered hot pants and a matching bikini top steals a mop from the janitor swabbing the dance floor. As he looks on, perturbed, she jubilantly begins to sweep up cigarette butts, tissue paper, and empty Red Bull bottles as disco dollies look on in bemused fascination. She giggles and points to herself to get the attention of her boyfriend. "Marty, try this!" she screams. "You gotta try this—it's so fun!" Her boyfriend stares at his hand. "*Tragic,*" quips a guy on the sidelines.

10:15 a.m. A number of men arrive wearing bowler hats. The drag queen done up like a witch has somehow acquired a large black candle. She wanders up and down the hallway outside the bathroom, pressing an ear to the wall and mumbling softly to herself. Inside the bathroom, a patron stares intently at a towel dispenser, turning the handle over and over, unable to comprehend that the thing is empty.

10:30 a.m. Overheard on the stairs: "Junior's *back*! For a while there, he was, like, totally fucking with our heads and just playing a lot of shit—but listen to this shit, girl. Just listen. This shit is fuckin' *fierce*. Junior is fuckin' *fierce*. *JUNIOR!*"

11:14 a.m. As Junior spins a World of Shoes song called "I Am Strong," a shirtless man sitting with his friends on the stairs fidgets with the ring on his finger and begins to cry. His friends take turns giving him hugs, but this seems to make him cry more.

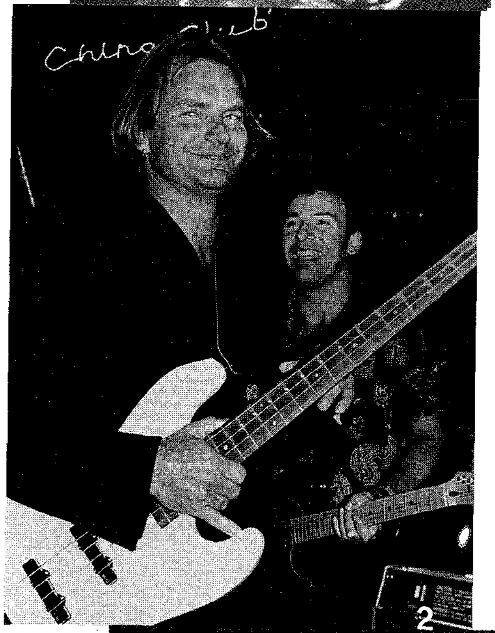
1 p.m. The party is winding down. It's down to the fanatics—those who feel they have to stay until the end and those too amped up to go home.

1:45 p.m. A loud blast sounds as torrents of confetti rain down on the dance floor, now bathed in a soft orange glow reminiscent of daylight. A reveler who has been lying on the dance floor for twenty minutes gets up, picks a piece of confetti out of his hair, and stares at it for a while.

2 p.m. Madonna's "Music" plays for the third time, now in a Vasquez remix. Drag queen Kevin Aviance breaks into an impromptu lip sync on the dance floor, twisting his chiffon scarf to the music. The man who was crying on the stairs dances with his friends, a beatific smile on his face.

2:30 p.m. Junior has played his last song, but the crowd stares yearningly at the D.J. booth. "Junior!" one partyer cries without hope. Someone starts tapping his boot loudly against the dance floor but stops when he realizes it's not catching on. The party's over.

2:34 p.m. As the last 30 or 40 people hobble down the stairs of the club, the door opens and daylight pours in. Sunglasses or no, everyone groans or whimpers. The seat of one boy's khakis is black with soot; a cigarette butt stuck there with chewing gum. His friend is drenched in sweat. As they huddle together, sharing a crooked Camel Light, one says to the other, "So . . . where should we go for brunch?" ■



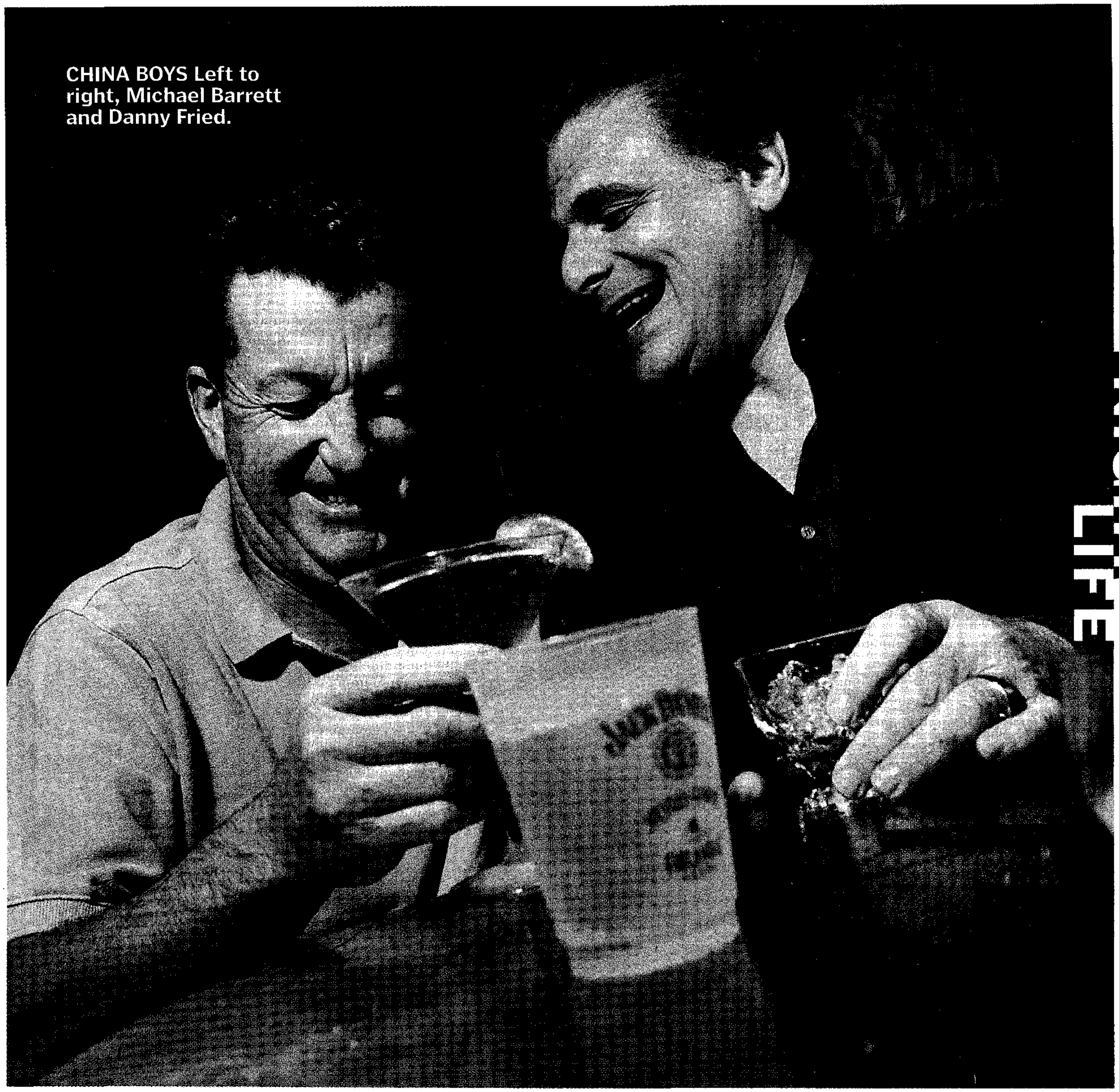
BEYOND HIP AND UNHIP, THERE'S THE CHINA CLUB

BACK WHEN THE CHINA CLUB STARTED, REAGAN WAS PRESIDENT AND ADAM ANT WAS A MAJOR MUSICAL FIGURE. AFTER FIFTEEN YEARS AS ONE OF THE HOTTEST ROCK CLUBS IN HISTORY, IT'S AS STRONG AS EVER. (WHERE DO YOU THINK THE YANKEES PARTY?) THE SECRET? NO ATTITUDE.

BY CRAIG HOROWITZ

CLUB KIDS
1 ARSENIO HALL, SLY STONE, AND EDDIE MURPHY.
2 STING AND BRUCE SPRINGSTEEN.
3 ELTON JOHN, SYLVESTER STALLONE, AND BERNIE TAUPIN WITH DANNY FRIED.
4 FRIED WITH ROD STEWART.

Photographs courtesy of China Club



CHINA BOYS Left to right, Michael Barrett and Danny Fried.

PHOTOGRAPHED BY BRIAN FINKE

WITH A DRINK IN ONE HAND, A CIGAR IN THE OTHER, and various critical parts of his body glued to a dark-haired woman with whom he is ostensibly dancing, Michael Barrett looks like a happy man. It's 1:30 in the morning and we're on the VIP deck at the China Club, the raucous, legendary staple of New York nightlife, which Barrett owns with his partner, Danny Fried, who's standing several feet away. • While Fried watches the crowd with the eyes of a Secret Service agent scanning a rope line and spends much of the night pacing, smoking, and prowling the club, Barrett has more immediate business. It's not hard to see why he's probably the only guy who's ever been thrown out of his own club. • "I almost never do this anymore," Barrett says, screaming the words directly into my ear so I can hear him over the pulsating thump of the music. "I really don't. There've just been too many nights and too many years. Besides, I'm married now and I have absolutely no self-control. If I'm here, I'm gonna get into trouble. So most nights, I leave the club by 6:30." • On this night, however, he is in no hurry to go home. He's moved around behind the mystery woman now, grinding his hips with the enthusiasm if not quite the dexterity of Ricky Martin. She is sheathed in a silvery slip dress that covers her leopard thong only when her arms are at her sides. Barrett glances at me and shrugs, and a big smile spreads across his face.

In truth, Barrett has a lot to smile about these days. While he may not be the unrelenting wild man he once was—now that he's 51, his pants almost never come off in public anymore—maturity has clearly not hurt business.

Sure, there are better-known club owners, and there are certainly hipper places to go. But in a business of highly perishable commodities, a business in which the average life span of the latest, of-the-moment club barely seems longer than the shelf life of a quart of milk, Barrett and Fried have accomplished something extraordinary: longevity.

IT'S MONDAY NIGHT, WHICH HAS BEEN the China Club's signature phenomenon for years. Tonight, the place is packed with more than 1,200 people, dancing, screaming, drinking, talking, mating, and smoking. Downstairs in the club's Shei Shei lounge, which has its own D.J. and its own bar, several hundred more people take advantage of the slightly less frenzied atmosphere. Upstairs, amid the controlled chaos, nine bartenders work the 60-foot-long, oval-shaped mahogany bar where the crowd is three deep all night long. Twenty security guys provide the peacekeeping beef, four waitresses ensure the uninterrupted flow of Cristall around the VIP deck, and a Vanilla Ice look-alike wearing a headset over his postmodern DA hairdo controls access to the VIP area. Out on the street, at two in the morning, more than 50 people are still standing in a soft rain waiting to get in. The club is full.

The China Club's VIP deck sits several steps above the club's main area so everybody can see everybody else. What's the point of having celebrities if they're sequestered in a back room? And on the deck this night are Derek Jeter, Tino Martinez, Jorge Posada, Tyra Banks, the guys from 'N Sync (Joey Fatone, in a sleeveless T-shirt that says FREAK-A-ZOID, desperately wants to meet Jeter, which he does), and assorted other notables. Along with the stars, there are people like Lenny "Häagen-Dazs," a homely middle-aged guy who owns a dozen or so ice-cream franchises around the city and who's been a China Club regular for years. There is no shortage of pretty women in leather pants, a clutch of topless dancers out on their night off, and a sprinkling of guys who look like the losers in a *Sopranos*-sponsored Big Pussy look-alike contest.

China Club has never been a hypertrendy, downtown kind of place, a club that makes all but a handful of people feel inadequate. It's less judgmental, a place where different kinds of people can find a comfort zone, where regular guys feel like celebrities and celebrities feel like regular guys. "The whole universe could be stone-cold dead on Monday night," says Geraldo Rivera, "but you know the China Club is gonna be packed with attractive, energetic people. It's a place where you can let your hair down with a reasonable expectation of privacy. I've never once gotten into the papers for anything I've done there."

Rivera became so attached to the club that he thought seriously about investing in it when it moved from the Upper West Side three years ago to 47th Street and Eighth Avenue. Well-known as a guy who likes to have a good time, Rivera says he's spent many "amnesia-inducing evenings" at the China Club. But he declines to discuss the details of any particular nocturnal escapade. "Let's just put it this way," he says. "The China Club is a place that's never disappointed."

A COUPLE OF DAYS LATER, the club's Shei Shei lounge is dark and quiet. It's the middle of the afternoon, and the large empty room looks like an unlit stage set. Danny Fried and Michael Barrett are sunk deep into the crushed velvet of a wingback sofa. Fried lights a Kool and Barrett dumps his sneakered feet on the table.

Not far from where they sit, in the club's offices, people are doing the payroll, working on the books, ordering liquor and food, and handling all of the back-office detail work required to run a business. Up on the roof, workers are building a 6,000-square-foot addition.

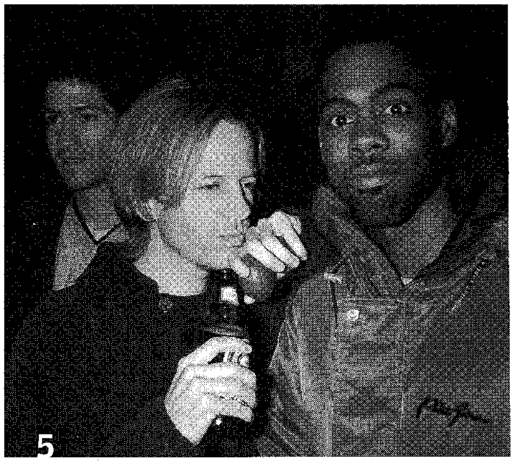
Perhaps because of their background (Barrett was a cop and Fried a clothing salesman), it is a point of honor for them that amid the glitz and celebrity, they've managed to keep their bearings. "I love it when these other guys call themselves impresarios," says Barrett. "What the fuck is an impresario? I can assure you we're not impresarios. We're working guys."

The China Club's reputation can be traced to the extraordinary music that's been played there during its fifteen years. The list of people who've jammed at the club includes, to name a few, Springsteen, Sting, Stevie Wonder, Steven Tyler, Prince, Elton John, Don Henley, Rod Stewart, Bon Jovi, and Rick James.

Ironically, given its significance, the music actually happened completely by accident. When Barrett and Fried opened the club in the basement of the Beacon Hotel on 75th Street, their intent was to create a late-night neighborhood hangout. A comfortable place where you could have a few drinks, maybe get a bite, and relax.

Their model was the old Jilly's, the bar on 52nd Street where Frank Sinatra hung out for years. They even copied Jilly's menu of Chinese food (hence the club's name) and bought several huge woks to equip the kitchen—in which not a single meal was ever prepared.

"The one critical thing you have to learn in this business," says Fried, "is that you have to roll with it. If you're stubborn and you try to dictate to the crowd, you're dead. You've got to let a place seek its own level. Michael and I laugh all the time because when we opened, we had only three absolutes. There'd be no live music, there'd be no dancing, and we'd never charge a cover at the door. Of course, within no time, all three rules had gone out the window."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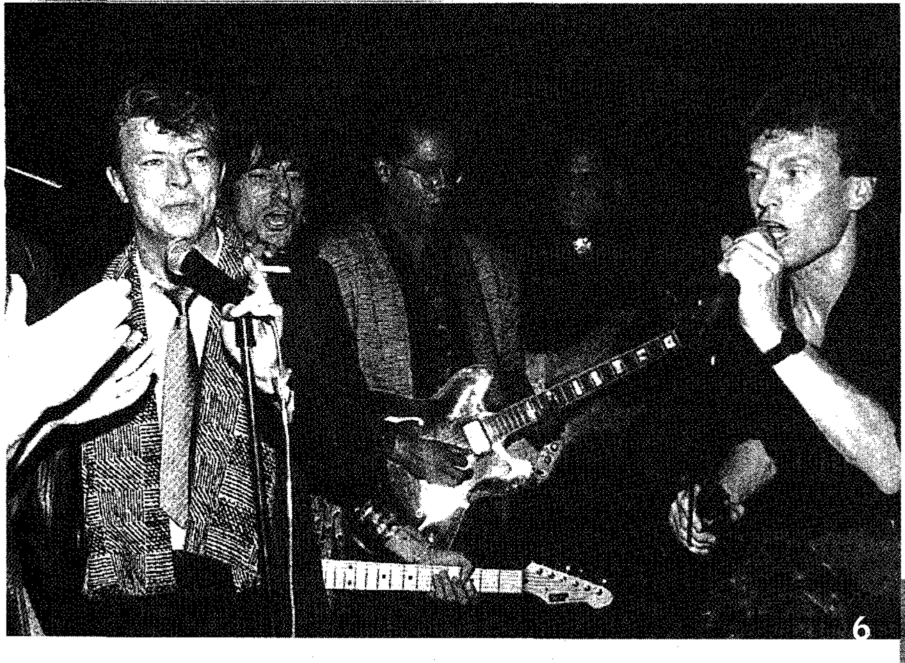
MONDAY NIGHT LIVE:
5 DAVID SPADE AND CHRIS ROCK. **6** JAM SESSION WITH DAVID BOWIE, RON WOOD, AND STEVE WINWOOD. **7** DURAN DURAN. **8** LAWRENCE TAYLOR, NICOLE BROWN SIMPSON, AND O. J. SIMPSON. **9** KEANU REEVES AND RIVER PHOENIX.

The guy who changed everything was Elliot Randall, Steely Dan's guitarist. He happened to live a few blocks from the club, and he dropped in one night. He started talking to Barrett and Fried, and they all hit it off. Randall liked the feel of the place, saw there was a piano, and told the guys they should have live music. They said the piano was just for light background stuff, and besides, there was no sound system.

Not long after that night, Randall came back with some speakers for the room and jammed a little. Just like that, a buzz began. Several weeks later, Stevie Nicks came in and at some point someone asked her if she wanted to do a few songs. Though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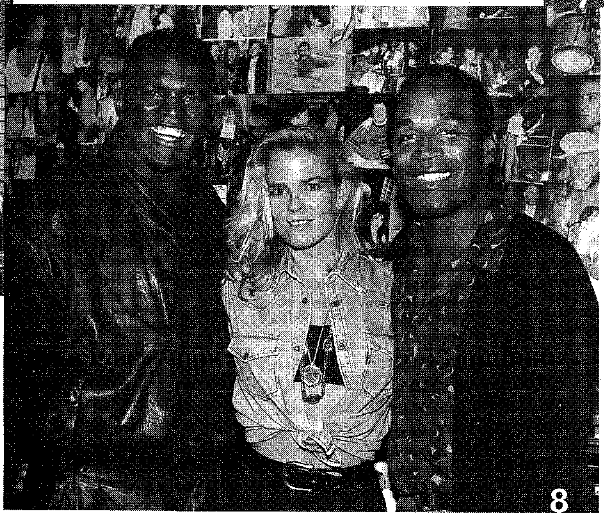
"BOWIE'S GROUP GOT UP AND PLAYED," BARRETT SAYS. "THE WHOLE MUSIC THING WAS AN ACCIDENT. IT WAS TOTAL LUCK."

9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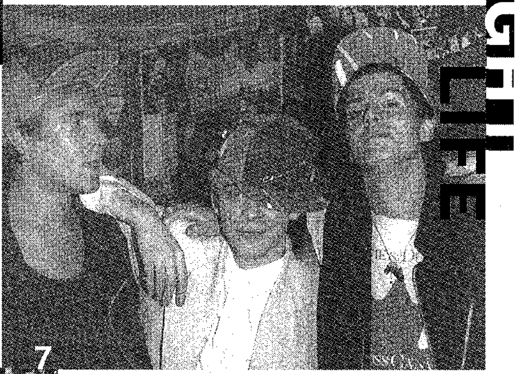
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Nicks had to be seduced—she was battling a serious case of stage fright at the time—she eventually gave in and sang for more than an hour, backed only by the piano and a tambourine-wielding Barrett.

Word about the club got out quickly among musicians, particularly the tight-knit community of session players—the guys who play backup in the studio and onstage for the headliners. The real breakthrough night for the China Club came on November 5, 1985, about five months after the club had opened and a couple weeks after Stevie Nicks had performed.

A local group called Ipso Facto was coming in to play on a Tuesday night. The drummer got sick and couldn't be there, so he called a friend to fill in. The friend was Steve Ferrone, drummer for the Average White Band. As it happened, that afternoon Ferrone had been in the studio working on a David Bowie record. Ferrone mentioned to Bowie that it was his birthday and, as a favor to a friend, he was sitting in that night with a group that was playing at a place called the China Club.

At the end of the session, Bowie proposed to the other musicians that they go keep Steve company. It's his birthday, Bowie said, he's doing someone a favor, and he's not getting paid. So Bowie showed up at the club with bass player Carmine Rojas, guitarist Carlos Alomar, Iggy Pop, and Steve Winwood. When Ipso Facto finished playing, their instruments were still onstage, and Bowie said to his group, let's do something. Just to make sure they had enough guitar power, he called Ron Wood, who walked in twenty minutes later.

"The whole music thing was just an accident," Barrett says. "It was total fucking luck. So Bowie's group starts up and they played for an hour and a half. Everybody stopped working. There were about 200 people in the place and I locked the doors. I said, whoever's here is here and will witness this. And they start pumping out the hits, 'China Girl,' 'Reeling In the Years,' 'Gimme Some Lovin'.' When Stevie Winwood started doing 'Gimme Some Lovin',' I had like shivers going down my spine. It was just a monster night."

In New York, one celebrity sighting can often be enough to jump-start a business, and the club had gone way beyond that. Barrett and Fried were so thrilled by what had happened, they wanted to do something to show their appreciation. Thanksgiving was only a couple weeks away, and they decided to throw a dinner for all those people who might have no place else to go. They invited mostly musicians, bartenders, and waitresses. About 150 people showed up for the dinner, including David Bowie, Mick Jagger, Cher, Ron Wood, and Sean Penn and Madonna. This gesture cemented the club's relationship with the music community. (It also cemented the reputation of Fried and Barrett as guys who treated people the right way. Every ambitious bartender and waitress in the city now wanted to work at the China Club.)

"Going to the China Club wasn't just going to a club in the old days," says eighties rocker Billy Squier. "You always knew something could happen, because musicians felt like it was our place, our hang, so anyone who was in town would go there. Jimmy Page would come in and we'd get up and play. If I was having trouble with a song, I knew I could go down there and find somebody to work on it with."

For Squier, who lived only a couple of blocks from the club, it was also like his neighborhood place. "When I went to China Club, it was like my club, and everybody there—the people at the door, the bartenders, Danny and Michael—was thrilled

Photographs courtesy of China Club.

to have me. I remember I was home one night and I got a call from the club. 'You gotta come down. Axl Rose is here and he really wants to meet you.' So I go over and Axl says to me, 'I gotta thank you, 'cause the first time I got laid it was to one of your songs.' "

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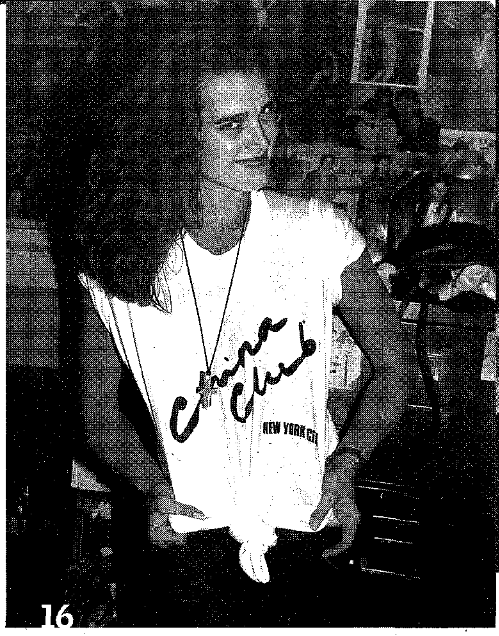
"We became family with these people, with the rock-and-roll community, and it's lasted to this day," says Barrett. "But at that point, we still didn't understand what would happen. The studio guys brought the headliners. The headliners brought other headliners. And all of those people brought the stars and politicians and everyone else. We didn't realize it was the beginning of a twelve-year onslaught."

"YOU CAN LET YOUR HAIR DOWN WITH A REASONABLE EXPECTATION OF PRIVACY," SAYS RIVERA. "I'VE NEVER ONCE GOT INTO THE PAPERS FOR ANYTHING I'VE DONE."

Barrett stops for a minute, appearing almost reluctant to continue. "Look," he says, "I don't want to sound like I'm full of shit, but I still can't believe it. I could name 25 guys who opened a really hot club for two years. And they'll tell you for two years it was so unbelievable and so amazing. Well, we've been doing it for fifteen years."



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ABOUT LAST NIGHT:
10 DEMI MOORE, JACK NICHOLSON, BRUCE WILLIS. **11** PATTY SMYTH AND EDDIE VAN HALEN. **12** BRIAN SETZER AND BILLY IDOL. **13** KEVIN BACON AND MIKE MYERS. **14** TYRA BANKS, LANCE BASS OF 'N SYNC, DEREK JETER. **15** SLASH. **16** BROOKE SHIELDS.

The old club on 75th Street had a small private office that became a sort of inner sanctum; it was the place where everyone wanted to be. Celebrities hung out in that room, and there have always been rumors of sex, drugs, and general debauchery. "Wherever people can't get into is where they want to go," says Barrett. "There was plenty of craziness in that office, but the idea of it, what people imagined went on, was much more exciting than the reality."

"In nearly sixteen years," Fried points out, "we've never had a bust." True, but it was the eighties and attitudes were different. "Yes, there was a private bathroom in that office," he says. "And yes, we used to joke that if we put in a turnstile, we'd make more money from the bathroom than the rest of the club. So you figure it out."

Barrett and Fried are nothing if not discreet, and it's one of the reasons well-known people have always been comfortable in their club. Barrett steadfastly believes in what he calls honor among partyers. "In this business, you get to be a shrink, a parent, a cop, and a priest."

You also get an introduction to the mob. Though Barrett and Fried are reluctant to talk about it, it's a fact of life that if you're in the club business, it's something that has to be dealt with. "Of course there are going to be guys who try and squeeze you," says Fried. "You know they'll come in and say hire this guy or use this supplier or whatever. You have to be able to wiggle out of situations, and we've wiggled pretty good over the years."

For a while, it was a problem. "We'd get guys coming in all the time and saying, 'Hey, who has this place?' Or, 'Hey, who you with?' And I got a big mouth sometimes," says Barrett, "and I'd say, 'I'm with my mother, okay?' " Barrett and Fried can

Photographs courtesy of China Club

joke about it now (sort of) because they got lucky. They had a serendipitous incident almost thirteen years ago that essentially provided them a guardian angel.

On a very busy night near the end of their second year in business, a young, handsome guy was in the club, sitting at a table with three beautiful women. He was laughing and having a great time and buying bottle after bottle of Cristall. "You know, he was trying to play the role," Barrett says. "He was working it pretty good, with the obvious hope he'd get lucky with one of the women."

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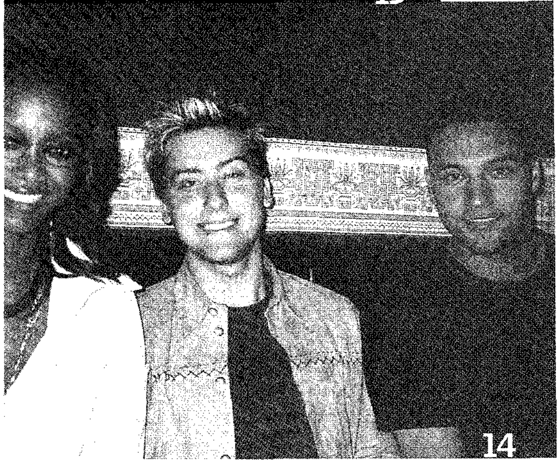

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Sitting near him at a table by themselves were four guys who wanted to move in on him. They were much bigger than he was, but one word led to another and when they started to go at each other, security stepped in and broke it up. The night went on, the girls left him, and by the end of the evening he was all alone with a $3,000 Cristall bill. Needless to say, he was not a happy guy.

"It was after four and we were leaving the club," says Fried. "Michael lived on the West Side and I was on the East Side, so we'd usually get my car and I'd drop him off." On their way to the parking lot, they saw a confrontation starting in the street. It was the kid and the other four guys. The kid was heavily outnumbered, but he was roaring drunk and angry about the way the night had turned out. They surrounded him and one guy pulled out a knife.

"Michael and I walked over at that point to try and cool things down. 'Hey, fellas, is there a problem here?' we asked. And we kind of put our arm around the kid and said they should leave him be, he was drunk. They recognized us as the guys from the club, and they started to leave. We walked the kid down the street and told him he'd better head home."

Barrett and Fried never gave the incident another thought until about a week later. A package was delivered to them at the club, and inside were two beautiful silk robes from Sulka. There was also a note: "You looked after my kid, we're gonna look after you." It turned out the kid was somebody's son. "Somebody *big*," says Barrett. "Not long after that, a guy came in one night and said, 'If you ever have a problem, just let us know.' But of course, after that, we never did."

WHEN YOU SPEND time with Barrett and Fried, the stories just naturally roll out. The night they were in their office till 5 A.M. singing Al Jolson songs with Rod Stewart. The overwhelming energy the night the Rangers brought the Stanley Cup in right after winning the championship and did a victory lap around the club with it. Baby-sitting distraught comedian Sam Kinison the night his brother committed suicide. (Barrett ended up staying with him around the clock for three full days before he decided he'd be okay.)

Creating a diversion in front of the club at 3:30 in the morning, at the height of the paparazzi craze over Madonna and Sean Penn, so Barrett could whisk Penn, Madonna, and Harry Dean Stanton up a back stairway, through the piles of garbage behind the Beacon Hotel, and into a van, which he drove in reverse all the way down 75th Street and illegally across the Park on 72nd. ("If you don't get them out peacefully, they won't come back.")

Lawrence Taylor running up an $800 bill, not having any cash to pay it, and leaving his $75,000 weekly paycheck—which he didn't pick up for months. Hanging out in the club till seven one morning, sitting on the VIP deck and singing old R&B songs with the Four Tops. Staying open one October night in 1998 just for the Yankees, who came straight from the airport to celebrate winning the World Series.

But after all the stories are trotted out, jazzed up, and entertainingly told, the most compelling one of all may be that of Michael Barrett and Danny Fried. The Irish cop and the Jewish garmento who started a historic New York nightspot. Two guys as different from each other as the classically drawn stereotypes would indicate, who forged an unlikely, Kevlar-tough, fifteen-year partnership.

Barrett the free spirit, always in a T-shirt and jeans (generic, not designer). The guy who spent eight and a half years on the police force walking a beat in Chinatown and Little Italy, and then in the 20th Precinct on the Upper West Side: "So, instead of Chinese and Italian, now I was eating at Victor's and going to the ballet."

Barrett the renegade, refusing to write tickets and getting disciplined for not meeting his quota: "You know what the punishment was? I got sent to patrol Central Park in the summer. I mean, who'd wanna be in the park in the summer, right?"

Fried, on the other hand, is a jittery, tightly wound ball of enthusiasm; always in a blazer and jeans and a shirt opened several buttons down the front, he seems every bit the salesman he used to be. But neither man is what he first appears to be. The vaguely Ed Norton–esque impression given by Barrett (the *Honeymooners* character, not the young actor) couldn't be more wrong. Though he is a nightlife-hall-of-fame-caliber wild man ("I can describe a hundred nights when we were on the bar at four in the morning dancing and taking our clothes off and getting crazy years before any of this *Coyote Ugly* or Hogs & Heifers crap"), he also collects antiques and Chinese art and designed the current China Club as well as the old one: interior layout, décor, everything.

"Michael is this really complex character," says record producer Nile Rodgers. "There's this part of him that's just nuts. The guy who'll do anything at night. But even in the course of doing the heavy nightlife hang, you can see the depth of his personality. Sure, you love him at three in the morning, but you also want to be with him at one in the afternoon. And that's what keeps you coming back. All the really great club guys have had that."

When they met in 1970, Barrett was from the Upper West Side and Fried was a kid from Queens. Both had joined the Army Reserves to avoid Vietnam. Once they got through four months of basic training, it was, to put it mildly, pretty light duty. About the worst thing they had to do was wear wigs to cover their long hair. "You had to do two weeks every summer," says Fried, "and it was as much fun as either one of us has ever had. The summer Michael and I met, we were headed to Camp Drum, upstate near Canada."

The guys were given specific instructions before the trip to Camp Drum that they were not to bring boom boxes, sports equipment, or their girlfriends. "But I'll never forget the view as the bus pulled away," Fried says. "Out the window behind the bus, you could see a line of about 40 cars with girls in them and golf clubs sticking out the windows. One car was even pulling a boat. It was unbelievable. And they followed the bus like a caravan all the way to Camp Drum."

The two men stayed friends as their lives went in different directions over the next decade. Fried worked for his father, whose company made children's sportswear. Barrett knocked around for a while, working construction until joining the NYPD in 1973.

When he worked in the 20th Precinct, he hung out at a place called Cafe Central on 75th and Amsterdam. "This was the hottest bar in the history of the city. It was like an incubator for young actors. Bruce Willis, De Niro, Pacino, Treat Williams, Mickey Rourke, Sean Penn, Tony Danza. All these guys hung out there, and I was the cop in the deal. The place was my second life and I got to know all those guys."

Eventually, the owners opened another place, this one called Chelsea Central, and Barrett bought a small piece of it. He also left the force. "Where I came from, nobody quit the department. It was absolutely unheard of," Barrett says. He was, however, too independent, too willful to thrive in such a regimented environment.

"You know, part of my leaving the department was financial," Barrett says. "I'm hanging out with Willis and Rourke and these other up-and-coming young guys, and I was making what as a cop, 25 grand a year?"

Fried, meanwhile, had quit the sportswear business and was trying to write screenplays. One day, Barrett told Fried he had an idea for a business and took him to look at a basement space in the Beacon Hotel. The place was called the Game Room, and it was essentially a dumpy chess club with a few pinball machines where weathered-looking Russian immigrants—some of them grand masters like Boris Spassky—played chess.

Barrett found the place because it was barely 100 feet from Cafe Central, and after closing time he and some of the young actors would go to the Game Room, which stayed open all night. "The place was a dump," says Barrett, "but it was a dump in the right spot. Plus I'd developed these relationships with the celebrities and I figured I could pull them in, so I thought it could be a good little business.

"We stole the best bartenders from the best places in the city," Barrett says. "When we opened, we had the greatest bartending staff in the history of the world. And they stayed with us for years. Jack Pashkin, T.J., and Billy Kelly are historic guys in the New York bar scene—everybody knows them—and they brought a tremendous group of people with them."

THOUGH FRIED IS IAN SHRAGER TO Barrett's Steve Rubell and seems to be a kind of buttoned-up, straight-down-the-middle sort of guy, that's only a piece of the picture. It was Fried, after all, who risked all of his money, everything he had, at a pivotal point in his life, to go into a business he really knew nothing about. "He was so green," Barrett recalls, "that when I started taking him to clubs, he didn't even know why customers left their change on the bar after they'd paid for their first drink."

Since being hooked, however, Fried has never lost his enthusiasm for the business; even the difficulties they've endured have, for him, done little to tarnish the glamour of owning a nightclub. When the government slapped them with a huge tax judgment and the club was in serious trouble in the early nineties, Barrett was the one who raised the possibility that their run was over. Fried, however, refused to even consider closing down. He was determined to make a deal with the government, to file Chapter 11 and do whatever had to be done to save the club.

Similarly, when only a couple of years later it became clear that their time on the Upper West Side was over, it was again Fried who refused to let go of what they'd built. "The crowd uptown was horrible at the end," Barrett says. "It was the kind of crowd many clubs get after three or four years and we were lucky enough not to get till after ten years. People were coming who'd go to a liquor store first. At the end of the night, we'd find 200 little bottles in the bathroom. The last straw was when a guy wanted to check an Uzi at the door. I mean, they were bringing in bazookas."

"Danny was convinced the club could move anywhere," says Kevin Berg, founder of a nightclub-marketing company and a minority partner in the China Club. "Michael, on the other hand, said maybe this is it. Maybe we're done. It was a tumultuous time. They were at each other's throats. And no one knew if they'd really be able to relight the fire in a new location."

But when Barrett found a new space just off Eighth Avenue, Berg eagerly put up the money for the lease. "You know, it's really funny," he says. "In the bad times, Danny really saved the club because of his passion. But in the best times, it was Michael who saved the club. Because as crazy as he is, he's the reality check. He never loses sight of the fact that it's a business and they're just a couple of regular guys. It's because of him that they never fell for the hype, that they never tried to be more than what they are."

AFTER FIFTEEN YEARS, BARRETT AND Fried make it look as if they simply throw open the doors and just let it happen. Nothing works like experience. In a decade and a half, they've handled every imaginable kind of celebrity, suffered every complaint, heard every story, seen every species of drunk, and dealt with just about any problem likely to come up when running a club. (They've even opened and closed China Clubs in L.A., Aspen, Chicago, South Beach, and South Hampton.) They know where all the potential difficulties lurk.

Last Monday, the VIP deck was thick with its usual alchemy of the anonymous and the celebrated (which would be unusual anywhere else), including Bruce Willis, Ice-T, Jay-Z, and of course Joey, Justin, and Lance of 'N Sync. Fried hovered unobtrusively, keeping an eye on things and making sure they were all getting what they needed. There were no issues. Not even small ones.

"You can't go back and re-create the old days," says Barrett, walking off the VIP deck at 3:30 A.M. "And you wouldn't want to, either. I'm 51, and believe me, in twelve or thirteen years, I did it all, baby. It was an unbelievable ride. But you kind of grow out of that. To continue to do it at this point doesn't put any more cream on the sundae for me. I have a life outside this place. We both do."

Fried, in his way, looks forward as well. "Fourteen years ago, we spent a weekend at Steve Rubell's place in the Hamptons," he says. "And he told us the most important thing is not to fall in love with your club, because it's not gonna last. Well," he screams as the Baha Men wail "Who Let the Dogs Out" to the absolute delight of the crowd, "here we are all these years later, and with everything that's happened, we think it's just the beginning." ■

"YOU ALWAYS KNEW SOMETHING COULD HAPPEN, BECAUSE MUSICIANS FELT LIKE IT WAS OUR HANG," SAYS BILLY SQUIER.

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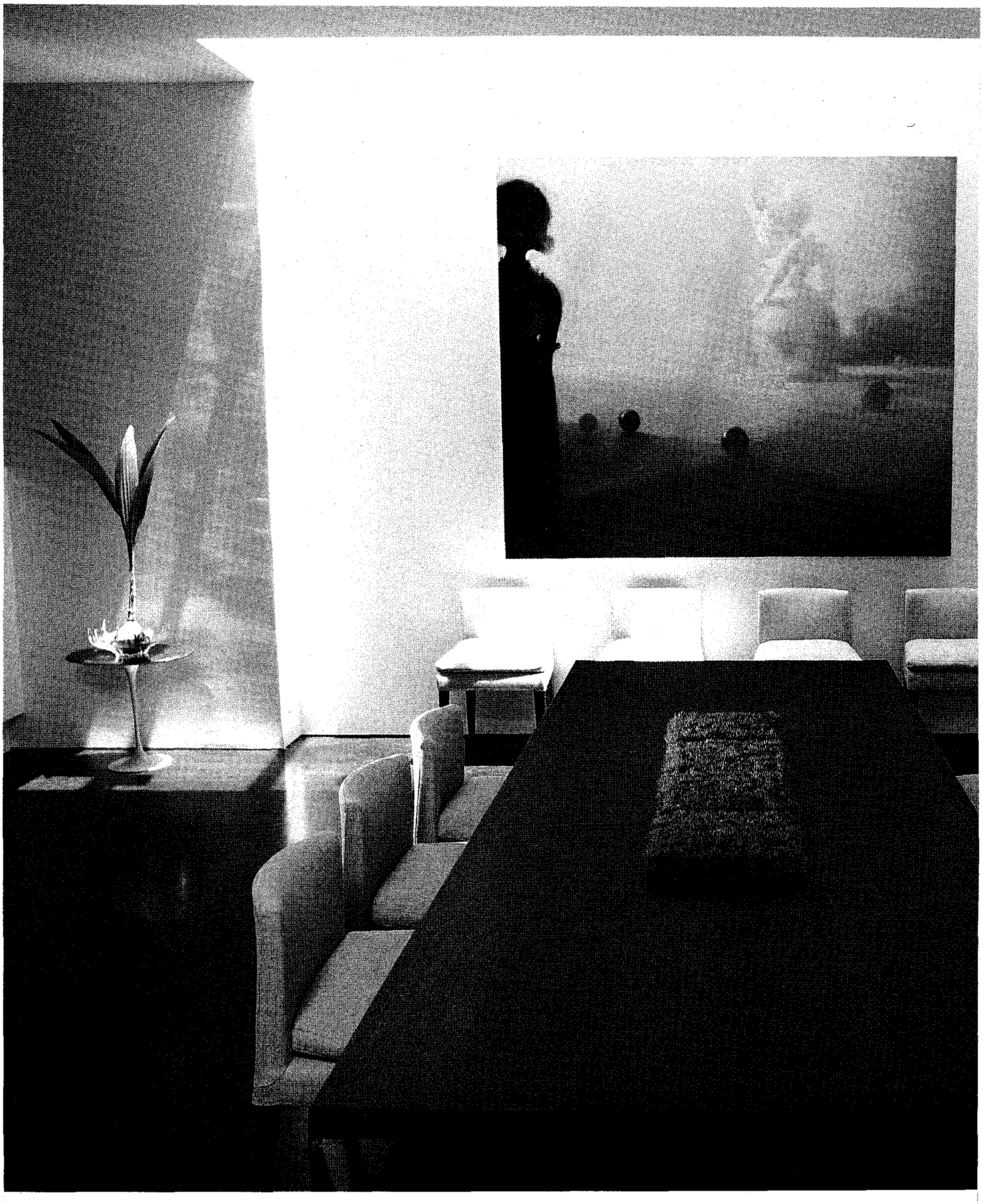
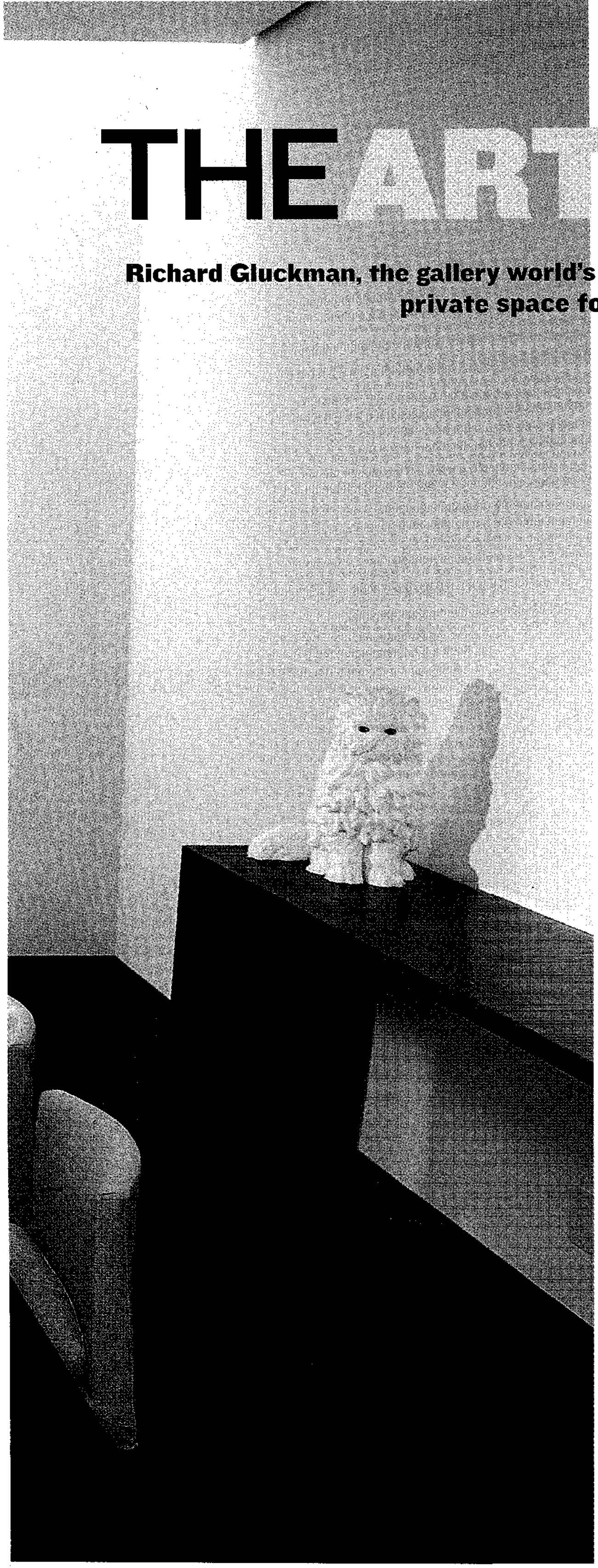


DEALER'S TABLE "We were looking for ways to bring light down into the center of the loft, so we put skylights along the edges of the roof," explains architect Richard Gluckman. "This allowed us to drop light shafts into the dining room. It also gave Marianne an illuminated wall." On it hangs a painting by Lisa Yuskavage; the cat sculpture at right is by Jeff Koons. The dining table and chairs are from B&B Italia, the bamboo console from Wyeth. The grass centerpiece is made of plastic.

THE ART OF LIVING

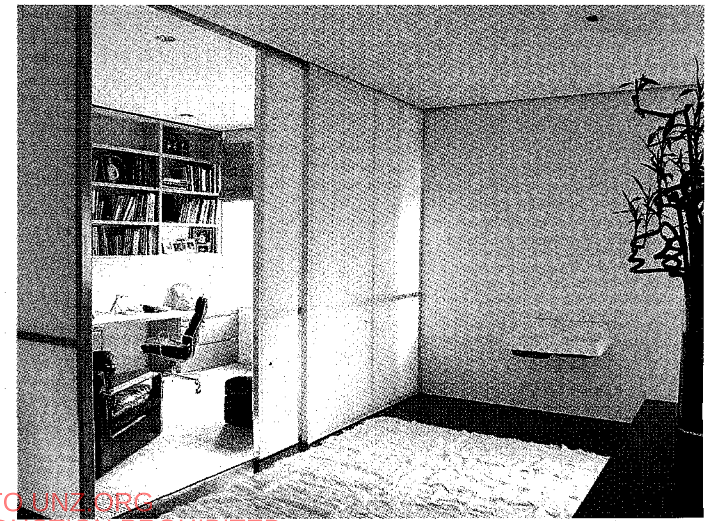
Richard Gluckman, the gallery world's master builder, creates a museum-quality private space for art dealer Marianne Boesky. By Wendy Goodman

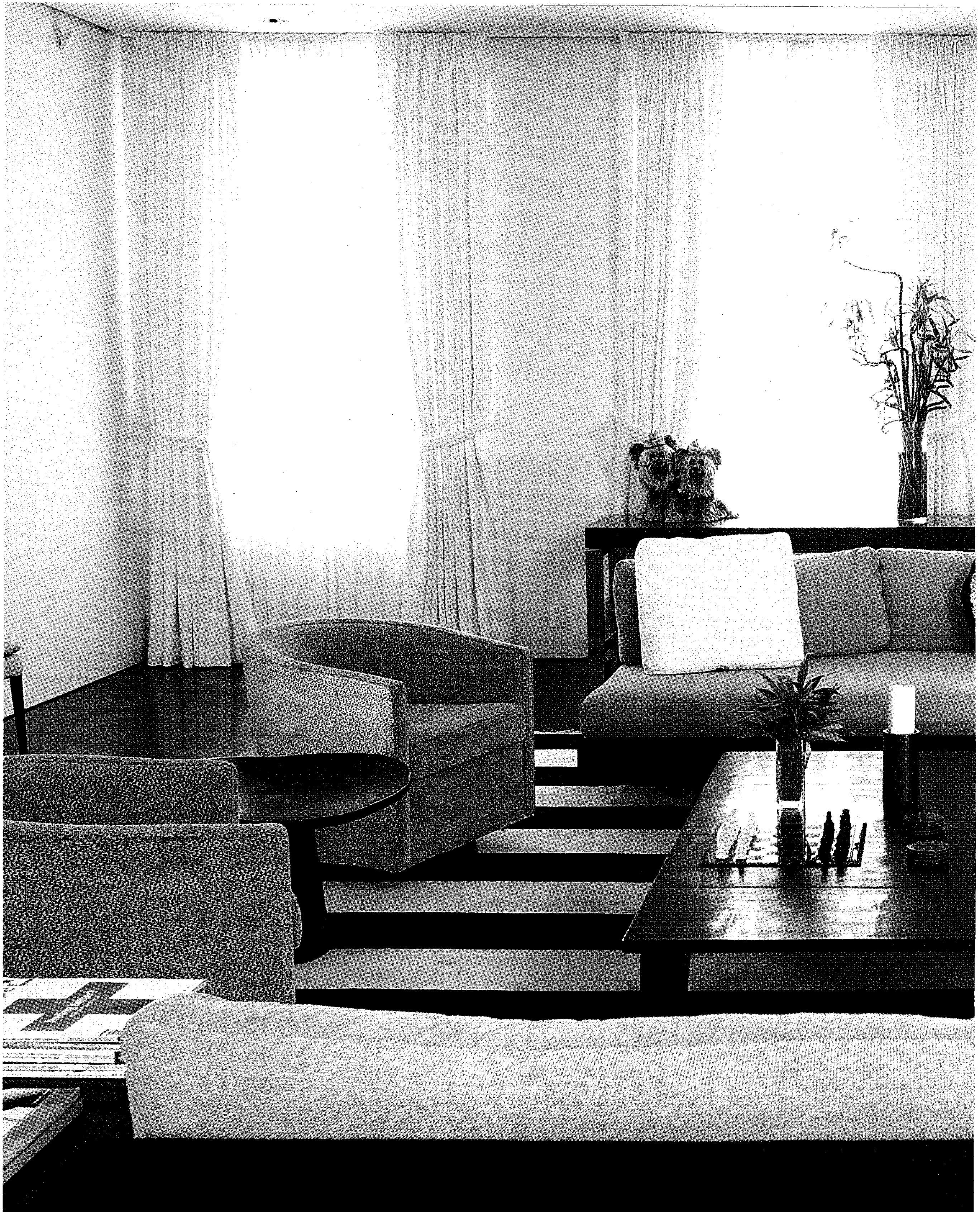


POINT OF ENTRY The entrance hall is separated from Boesky's study by a sliding plastic wall. "There is a certain degree of flexibility built into this room," says Gluckman. "It could be a study, a guest room, a future bedroom—a lighter construction allows for changeability in the future." The Robert Gober sink on the far wall is the first one the artist made.

PHOTOGRAPHED BY MARK ARBEIT

MARIANNE BOESKY knows something about daring. In only five years, the 33-year-old art dealer has made her name representing contemporary-art stars like Lisa Yuskavage, Karin Davie, and Sarah Sze, whose show recently opened at Boesky's new gallery in Chelsea. That same persistence won over the art world's favorite architect, Richard Gluckman, whom Boesky enlisted after buying a dark TriBeCa loft—redeemed by a roof terrace—from the actor Harvey Keitel. "I didn't know Richard," Boesky remembers, "and of course he didn't take my call. But someone from his office came over to take a look at it, and it was absolutely raw: There was no floor; the ceiling had just caved in. But it was a very vertical, narrow space, which Richard doesn't get to do very often. Within an hour, I got a call." • Gluckman—whose work is collected in *Space Framed*, a new book from Monacelli Press—planned a succession of rooms for Boesky tailored for public and private functions. "We created three levels of exposure," he explains. "She's an art dealer, so she needed to entertain, and she wanted to have walls on which to exhibit art. She also needed privacy, so the second floor of the apartment is more intimate. And then there is the *very* personal space up on the roof." • Getting there took two years of renovation, and the inevitable wrangling over the budget. "I told Richard, 'I know you'd love to use granite everywhere, but it's *not going to happen*,'" she says. "Then the first set of bids came in at double my budget. I said, 'You work with other people in the art world—we're cheap!' He made me cry." In the end, Gluckman's skillful use of less expensive materials like plastic gave Boesky the blend of luxury and practicality she'd been yearning for. "It's a dream space," she says. "It's open and spacious. But it also feels so cozy."



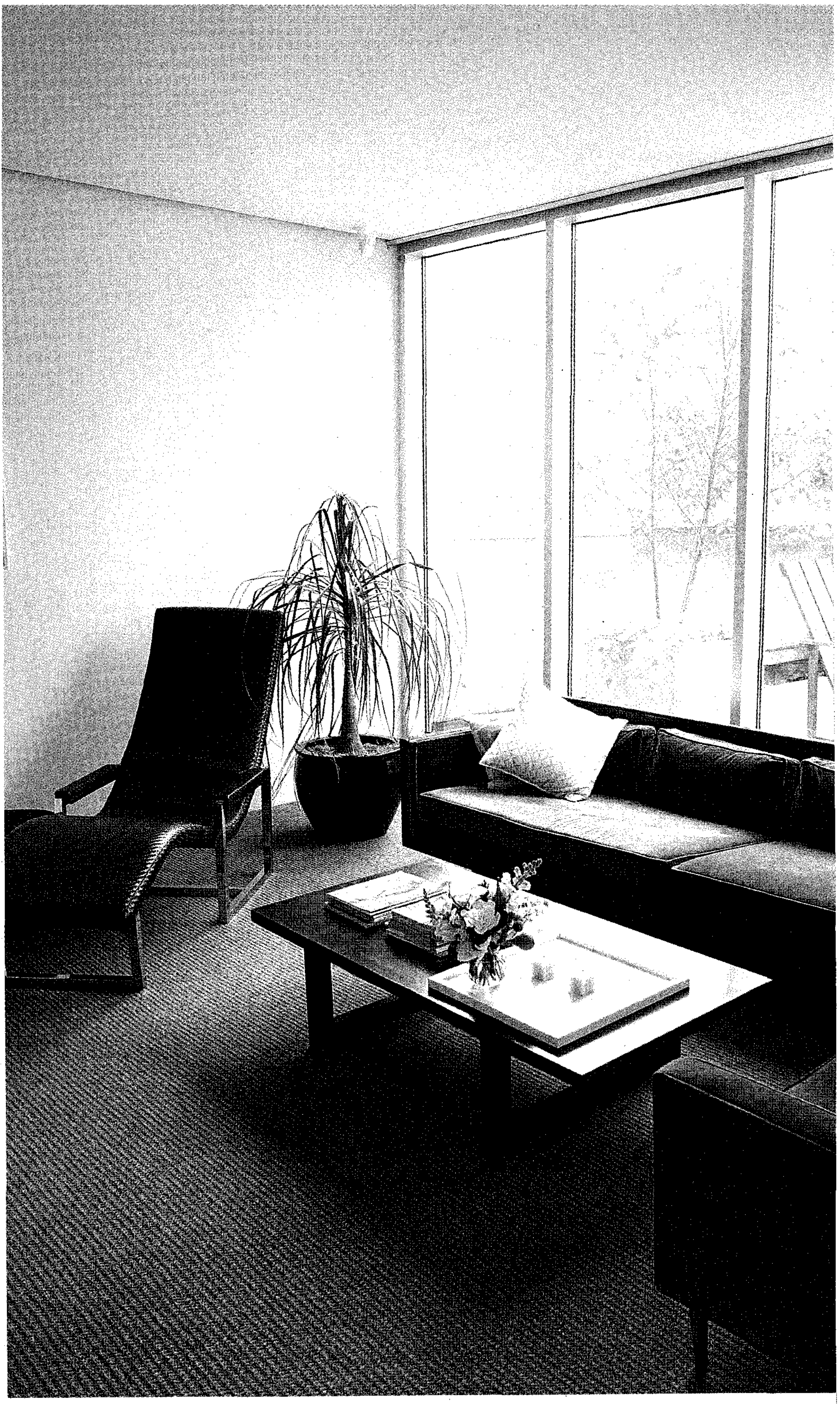


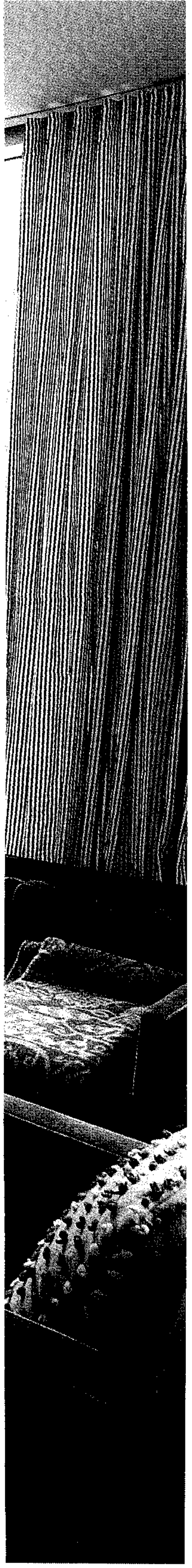
LUXURY TO SPARE The living room is dramatic but roomy: After all, says Gluckman, "the biggest luxury in New York is having space you don't fill, right?" The giant sectional sofa from B&B Italia was broken down into two facing pieces and covered with nubby wool fabric. The striped Tibetan carpet is from ABC Carpet & Home; the wool poufs in front of the fireplace are from Dosa. The Edward Wormley side table is from Wyeth, as are the bamboo coffee table and forties Dunbar side chairs. The cotton-embroidered curtains are Ralph Lauren. The built-in woodbin next to the

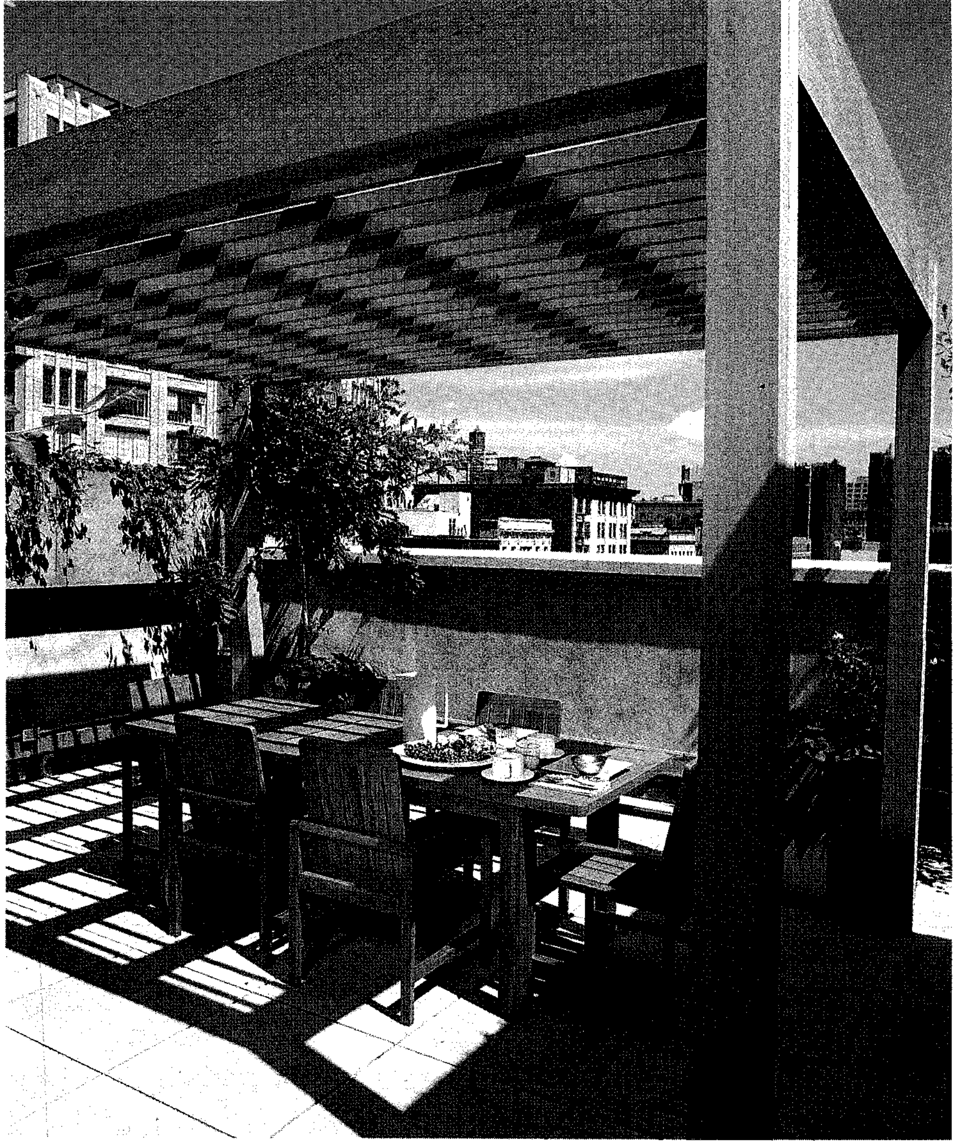
fireplace is lined in copper—"Richard wanted to throw color in there," Boesky says. The room also showcases Boesky's extensive art collection: Two Jeff Koons puppies cuddle up on the Ralph Lauren back table; on the mantelpiece sits a photograph by Cindy Sherman, a sculpture by Lisa Yuskavage, and a drawing by John Currin. Living with art does have its perils. "People come to my house and they think everything is for sale," says Boesky, laughing. "I had one collector who would not leave until a Bruce Nauman drawing was in the back of his SUV!"

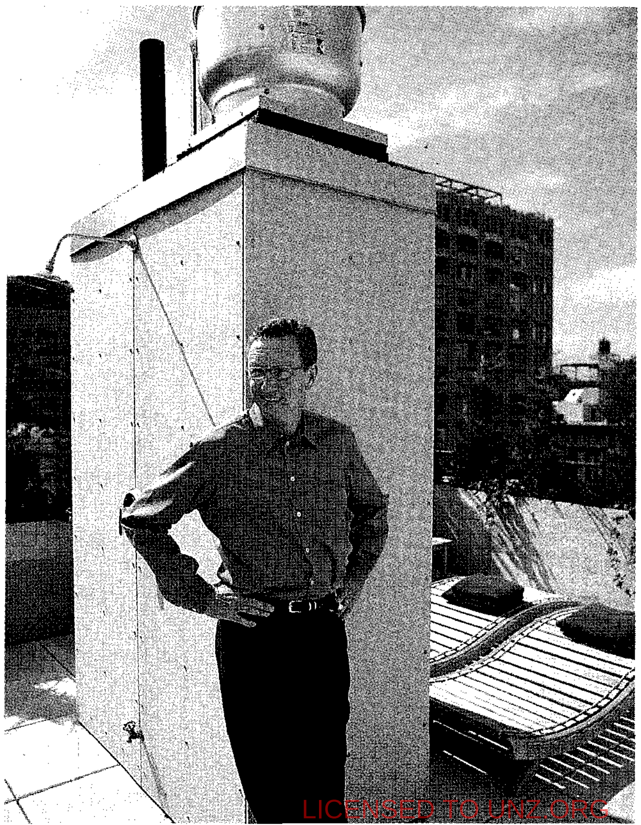
PRIVACY, PLEASE The upstairs living room, off the roof deck, is Boesky's refuge. "This is a professional environment for Marianne, but a private environment as well," says Gluckman. "The upstairs living room is designed to be a lot quieter." Consistent in her taste, Boesky found the coffee table and the gray-velvet-covered Wormley couch at Wyeth. The leather chaise is from Ralph Lauren, and the luxurious sweep of silk-taffeta curtain is from Beckenstein's on 20th Street.

HIGH STYLE The roof deck, at right, was landscaped by designer Paula Hayes, and the pergola was designed by Gluckman—"under duress," Boesky says with a laugh. The table and chairs were designed by furniture-maker Simrel Achenbach, whom Marianne met through fellow art dealer Andrea Rosen. "I would have lived in a kernel of an apartment if I could have outdoor space," remembers Boesky. "Harvey Keitel had this apartment for three or four years, and he hadn't developed it: He's lovely, but he's not a quick decision-maker. Every time I'd see him, I'd say, 'You're so spoiled! You have this huge roof and you don't even use it!' So finally he called me up one day and said, 'You want it? You can have it.' And of course I thought: *Now* what?"









MASTER BUILDER Richard Gluckman stands by the outdoor shower, which sits on the top, second level of Boesky's deck. "Clearly, it's a very private space," he says, "so Paula Hayes planted a foliated hedge that will eventually create an enclosure"—blocking prying eyes once it has grown in.

BestBets

BY RIMA SUQI

Blur-berry Ten years ago, Alexis Bittar began working with Lucite to create hand-carved, hand-painted jewelry. Since then, the 32-year-old Brooklyn native has amassed such a following that Burberry recently approached him to design a line of baubles, taking their iconic plaid pattern into a new medium. The whimsical collection consists of bangles, cuffs, flower pins, and a collar that are immediately recognizable, even if a little blurry ($195–$425).

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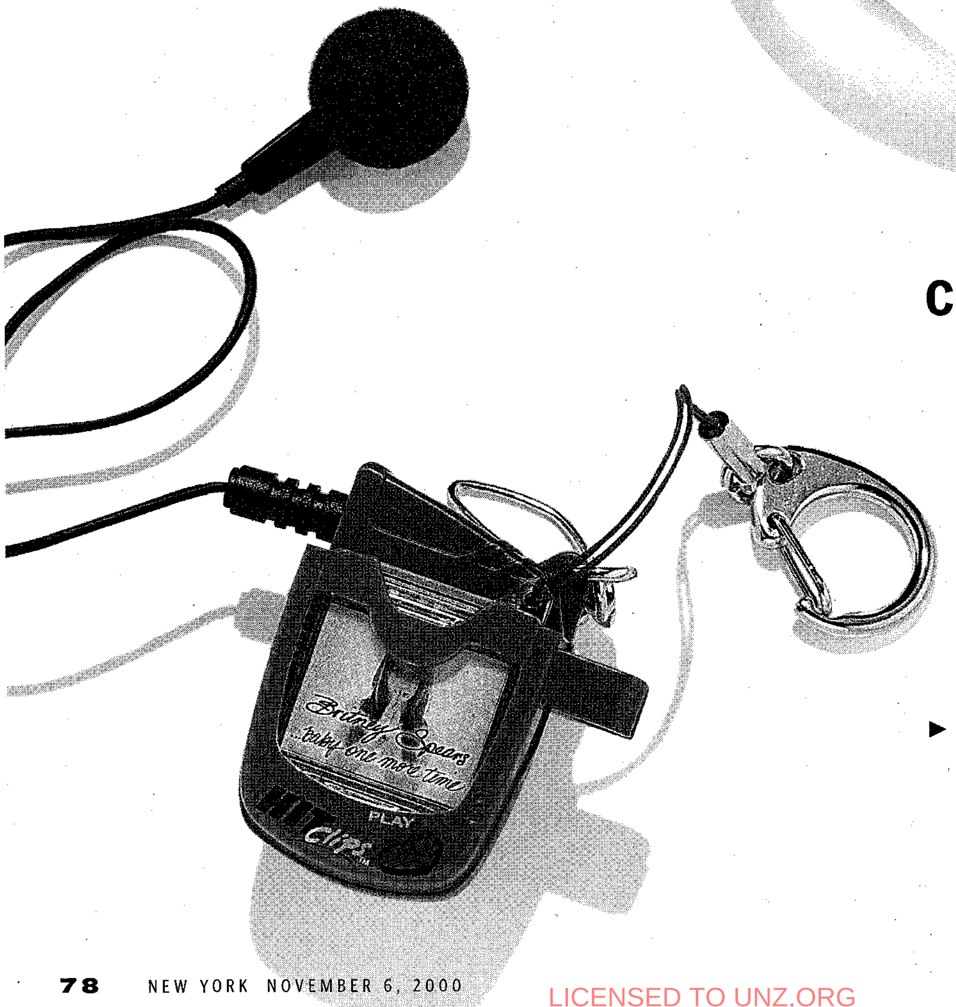

Chip Clip It's only one inch square, but the tiny Hit Clip delivers major sound. Just pop a chip in this portable player, insert earplug, hit *start,* and Britney Spears is belting out "Oops . . . I Did It Again." The line currently features seven hit singles from Spears and pop sensations 'NSync, Sugar Ray, Faith Hill, and M2M, with more to come by Thanksgiving. We can already see them collected and traded by the 'tween set (player $9.99 with one chip; additional singles $4.99 each).

▶ **FAO SCHWARZ**
767 Fifth Avenue, at 58th Street/
212-644-9400 or www.fao.com

Photographed by Darrin Haddad

Card Carrying

Even if you're a devoted convert to computer solitaire, you know there are occasions when a virtual deck of cards won't do. For those times when you want to play in style, Umbra has introduced the Ante playing cards, a sleek, capsule-shaped deck with a geometric design on one side and designer Valerie Sippel's take on the suits on the other. Best of all, they're housed in a cool translucent plastic case ($5).

▶ **SERVICE HARDWARE**
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▶ **THE TERENCE CONRAN SHOP**
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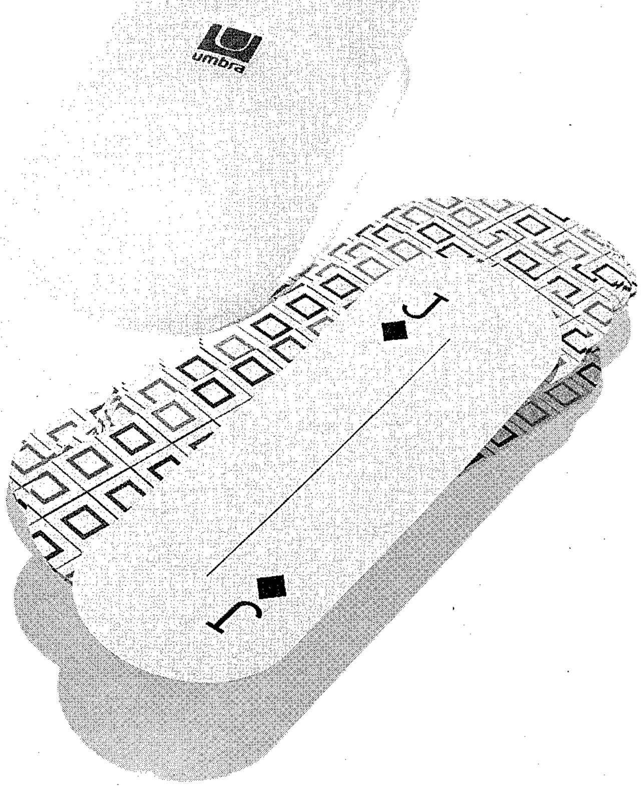


Toteworthy

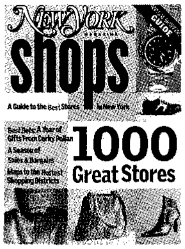
Designer Neal Decker has always had a bag fixation. But he doesn't like the feeling of a messenger bag over his shoulder. "A tote bag is an elegant solution to having something just flung over you," says Decker, whose line made its debut just a year ago. To wit, his roomy tote (sixteen inches tall by fourteen inches wide) is a classy combination of Donegal tweed and crimson *faux* croc—on trend, but not too trendy ($175).

▶ **BIRD**
430 Seventh Avenue, Brooklyn/718-768-4940

Light Show

On a recent visit to his hometown, Indianapolis, designer Dennis M. Weddle came upon a stash of lamps by mid-century ceramics legend Marshall Studios. He promptly bought 300 in various shapes, sizes, and colors to showcase in Motherload, his newly opened Williamsburg vintage-furniture and home-accessories store. Sold without shades, the lamps range from small table models ($150) to hanging fixtures ($350). Who says you can't go home again?

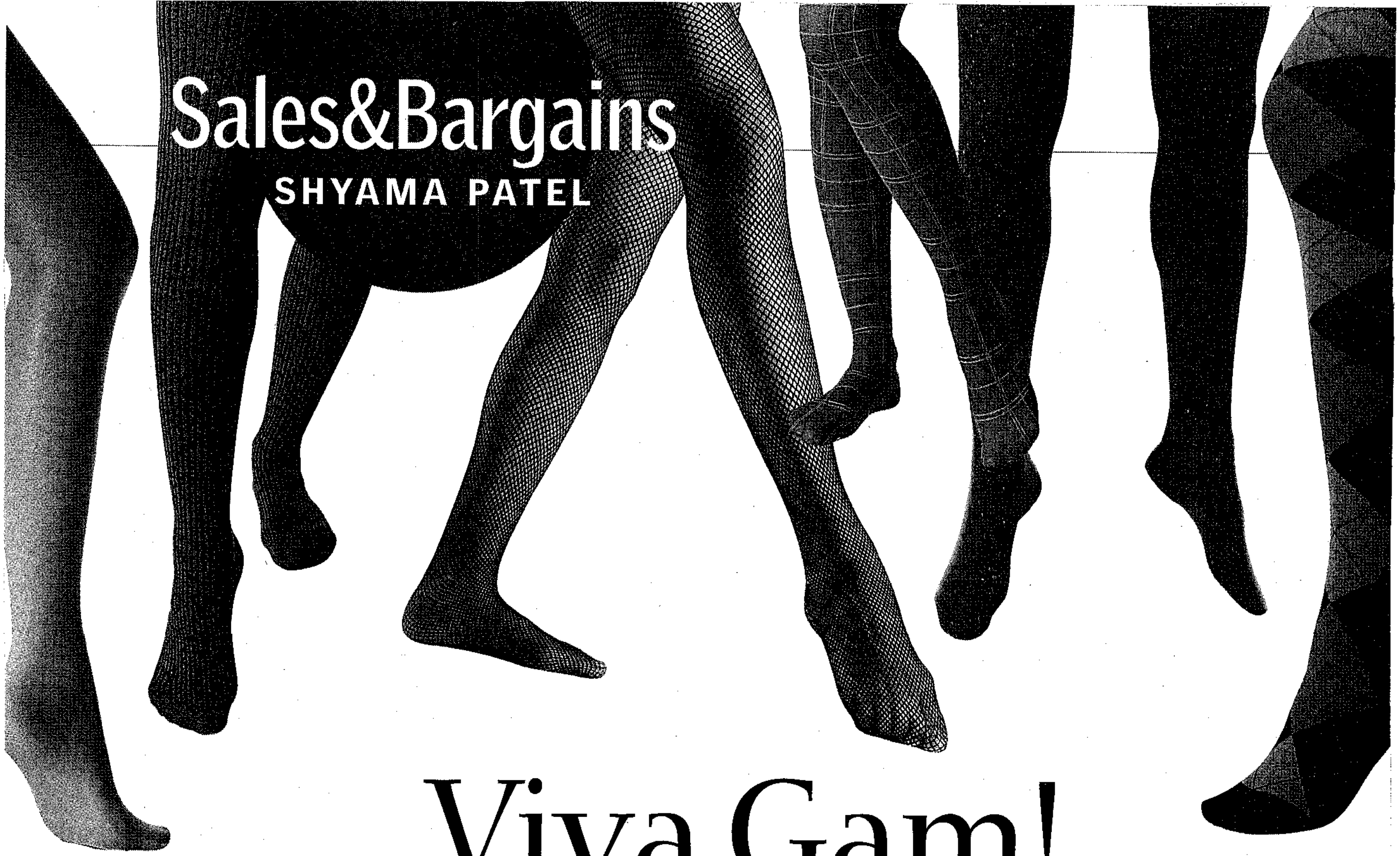
▶ **MOTHERLOAD**
324 Wythe Street, Brooklyn/718-388-6116



Check out *New York Shops*, our comprehensive guide to the city's best stores, including a year's worth of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Sales&Bargains

SHYAMA PATEL



A tight fit: From left, hosiery by cK Calvin Klein, Wolford, Z Pantyhose, Tommy Hilfiger, Nine West, and Hue.

Viva Gam!

With stepped-up textures, patterns, and colors, this season's tights have moved way past basic black. Get a leg up on this designer trend with these budget stretchers.

YOU DON’T HAVE TO wear boring nylons this fall. There's far splashier stuff at Chanel (logo tights) and Prada (fishnets)—and cheaper versions abound. All of our favorites together cost less than a single new dress.

For day, pick warm, cozy styles that will last a few winters, and wear them with skirts and chic pumps (loafers or flats look a bit grade school–ish). We love **Hue**'s argyles ($18 at Bloomingdale's). And we'd splurge on **Gerbe**'s tweeds ($45 at Henri Bendel) and **Wolford**'s soft ribbed ones ($45 at Wolford stores). At night, try sexier styles—preferably with high-heeled sandals. **Nine West** has sleek, sheer, gold-flecked ones ($11 at Lord & Taylor); **cK Calvin Klein**'s got gilded opaques ($11 at Macy's). The best fishnets are burgundy or brown—but **Z Pantyhose** makes them in twelve other colors too ($10 at the Sock Man). The ultimate holiday legwear, though, comes from **Tommy Hilfiger**—we haven't seen anything as snazzy as his tartans since the Sock Shop went out of business ($18 at Macy's).

The Sock Man, 27 St. Marks Place (212-529-0300).

Picks of the Week

Urbani Truffles & Caviar is taking half off Iranian caviar. Beluga's from $81.50 (for a 30-gram tin); Osetra's from $45.20; Sevruga's from $35.70. Mother-of-pearl spoons and an insulated pouch come free with every order. *Call 800-281-2330 or visit www.urbani.com; through 11/30.*

Belle Fleur, one of the fashion crowd's favorite florists, is taking more than half off silk flowers, vases, urns, and candles ($2–$200). *11 E. 22nd St., second floor (212-254-8703); A.E., M.C., V.; Thurs.–Sat. 11–7; 11/2–11/4.*

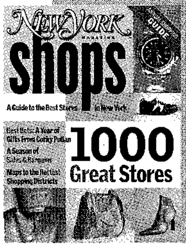
James Purcell cocktail and evening clothes are 70 percent off, from $150 to $2,000. *Courtyard Marriott, 114 W. 40th St., lower lobby; M.C., V.; Wed.–Thurs. 11–6; 11/1–11/2.*

Aeffe, the showroom for Narciso Rodriguez, Moschino, Alberta Ferretti, Jean Paul Gaultier, and Ozbek, is clearing fall samples for men and women at 60 percent off, from $20 to $1,000. Mostly mediums. *30 W. 56th St. (212-632-9300); A.E., M.C., V.; Wed.–Fri. 10–6; 11/1–11/3.*

The Terence Conran Shop's warehouse sale has chic home things for at least half off (furniture, tableware, linens, small accessories, and more). *25-11 Hunters Point Ave., Long Island City (212-755-9079); A.E., M.C., V.; Fri.–Sun. 10–5; 11/3–11/12.*

Leah C. Millinery's feather-trimmed hats and hair things for the holidays are 25 percent off, $35–$300. *Jeanette Lang, 171 Sullivan St. (212-807-0699); A.E., M.C., V; Thurs.–Sun. 11–8; 11/2–11/12.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.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Photographed by Andrew McCaul

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cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Charlie's Angels

Now they work for me. My name is Aaron, and . . . Time to revisit the feathered hair and braless action sequences that created at least two Hollywood phenomena: Mr. Spelling's gigantic house and Farrah Fawcett's highly entertaining career. Lucy Liu, Cameron Diaz, and Drew Barrymore star; Bill Murray shares the second-banana role with his huge handlebar mustache. Opens November 3. (See listing, page 98.)

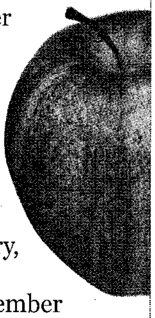
Food

Apples, Apples, Apples and Just a Few Quince

Union Square Greenmarket

Best of the Week

Sure, you buy all kinds of produce at the Greenmarket, but come fall, you're really there for the apples. Hence this celebration of the Winesap, the Macoun, the Mutsu, and more than 100 others. Sample pies, tarts, and every other seasonal permutation from Union Square Cafe, Beppe, City Bakery, and more. Free. November 4, 10 A.M. to 3 P.M.



Pop Music

They Might Be Giants

Bowery Ballroom

The two Johns (Linnell and Flansburgh) bring TMBG's long-playing nerd-chic pop back to their hometown every Thursday in November. Highlight: The second-night program, of favorites from their Dial-a-Song hot line—still working, usually, at 718-387-6962. (See page 126.)

For Kids

The Christmas Spectacular

Radio City Music Hall

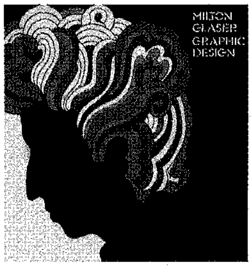
Even though it isn't beginning to feel a lot like Christmas yet—and even though the Radio City show is a perennial, to say the very least—every kid needs to see it once, so grab tickets now. Opens November 2. Call 212-307-1000 for tickets.

Theater

The Exonerated

The Culture Project, 45 Bleecker Street

Call it *Dead Man Talking:* Susan Sarandon and Tim Robbins, David Morse, Edie Falco, and Sarah Jones open a new play based on interviews with wrongly accused death-row inmates. We're sure the timing has *nothing* to do with Election Day. October 30 and November 6 and 13. (See listing, page 110.)



Art

Art Is Work: Milton Glaser Retrospective

American Institute for Graphic Arts

The designer who made us ♥ NY and made Bob Dylan's hair go all trippy gets a full-scale AIGA retrospective. For a sample, flip to the cover of this magazine and check out the logo—among Glaser's finest work, if we do say so ourselves. Opens November 1. (See listing, page 130.)

Sports

New York City Marathon

You are a perfectly reasonable person if you, yourself, do not relish the thought of running 26-plus miles. But at least cheer someone on, wave a flag, hold out cups of Gatorade, or make breakfast for a pumped-up friend. In other words, get your slow-moving self out of bed early Sunday. November 5; start time, 10:50 A.M. (See listing, page 131.)

Photographs, clockwise from top left: Darren Michaels; Joan Marcus; Davies & Starr/Tony Stone Images.

MOVIES PETER RAINER

Witch Craft

The sequel to *The Blair Witch Project* may surpass the original as a marketing triumph; an Iranian documentary introduces, in an age of frauds, a true hero.

My friend Wicca: Goth girl Kim Director, left, and sorceress Erica Leerhsen in *Book of Shadows: Blair Witch 2.*

WHEN *THE BLAIR Witch Project* turned out to be a smash hit, it was inevitable in this franchise-obsessed world of ours that we would soon be hearing about sequels and prequels. Made for $30,000, the film had been bought at Sundance for a cool million by Artisan Entertainment, a figure that, at the time, prompted the joke that the scariest thing about the movie was the amount of money Artisan paid for it. But the pooh-poohers were wrong: The film grossed $141 million in the summer of '99 and made the cover of *Time.* On the other hand, they turned out to be right: If a cheapo scam like *The Blair Witch Project* can command those numbers, then look out. In the high-stakes world of Hollywood hucksterism, there is nothing scarier for the movie studios than being beaten at their own game.

Artisan's much-admired and envied marketing campaign for the film, involving extensive use of the Internet and a cable documentary chronicling the movie's supposed real-life happenings, was much more original than the film itself, which, while occasionally terrifying, was undone by its motion-sickness-inducing cinematography and its screaming-meemies heroine. One wishes the witch, or whatever it was, had gotten to her a lot sooner.

Book of Shadows: Blair Witch 2 acknowledges the bogus nature of its predecessor while creating its own bogus mind warp. Five obsessed fans of the first film, led by a local (Jeffrey Donovan) recently released from a lunatic asylum, participate in a guided tour of the same Black Hills location where the first film was shot; the quintet includes a perky Wiccan (Erica Leerhsen), a mime-white-faced Goth (Kim Director), and a grad-student couple (Tristen Skyler and Stephen Barker Turner) researching the Blair Witch phenomenon—is it truth or mass hysteria? All come to a bad end, but since the next film in the franchise is supposedly the prequel, their fate is presumably of lesser importance.

Book of Shadows does not require Dramamine to sit through, and for that it has my most grateful thanks. But why sit through it at all? The first film was marketed for the willfully gullible; even after the supposedly slaughtered protagonists turned up on *David Letterman,* there were still those who thought the whole thing was real.

For *Book of Shadows,* the target audience, besides the first film's fans, is all those pointy-headed cynics who place themselves above the fray. This selling technique is known as expanding your franchise base. Joe Berlinger, a respected documentarian making his dramatic-feature-film debut, offers up a Director's Statement in the press notes that explains, "I thought it was important to examine and comment upon the impact of the general conflation of fiction and reality that has occurred over the last decade or so." There's a sucker born every minute. (In this case, the director could be his own best sucker.) I don't think this approach will work as well as the old one, not because cynics are any less gullible than the booboisie but because this sort of thing has already been done to death by the likes of Wes Craven and David Cronenberg. The cheapo horror films from many decades past didn't have to carry all this academic baggage. Nowadays even something as crassly commercial as the sequel to *Blair Witch* palms itself off in post-modern doublespeak. Now, *that's* scary.

Book of Shadows: Blair Witch 2
Directed by Joe Berlinger.

A Time for Drunken Horses
Directed by Bahman Ghobadi.

George Washington
Written and directed by David Gordon Green.

Sound and Fury
Documentary directed by Josh Aronson.
See Movies listings for details.

BAHMAN GHOBADI, THE YOUNG IRANIAN whose first feature is **A Time for Drunken Horses**, has a marvelous eye for children's faces. He brings out not only their innocence but also their preternatural gravity. At times, you feel as if you could look into one of these faces and see the whole life that will be imprinted upon it.

Ghobadi's film takes place near the Iraq border in the remote and mountainous Kurdish region of Iran, and the harshness of existence there strips away the artifice from people's lives. Ayoub, who struggles to survive with his three sisters and two brothers, is a fiercely resilient young adolescent portrayed without sentimentality; when his ailing, dwarflike brother Madi requires an operation to survive, if only

Photograph by Abbot Genser.

briefly, Ayoub places himself in great danger to raise the money for the surgery. He accepts the danger and its consequences matter-of-factly. His persistence in saving his siblings makes him a hero, though he would never think of himself in that way. We've become so accustomed to Hollywood portrayals of childhood, sappy with uplift and cant, that Ghobadi's view has a cauterizing effect. The heroism in this movie is fully earned.

DAVID GORDON GREEN, THE 25-YEAR-OLD writer-director of **George Washington**, has a feeling for children's faces, too, and a light, lyrical, impressionist touch. Set in a rural southern town, with a mostly African-American cast of preteen nonprofessionals, *George Washington* has the amble of a movie that's trying to discover itself in the process of being made. George (Donald Holden), who, because of a cranial deformity, could die if his head gets wet, is the film's standard-bearer; his tart sort-of girlfriend, Nasia (Candace Evanofski), dubs him George Washington, and there's much ardor in that appellation.

He's her savior because his shining example reminds her of what her possibilities are in life. Green, with his cinematographer, Tim Orr, captures the wayward beauty and rot of the town, with its rusted-out carcasses of machinery sitting out in the tall grass like modernist sculpture. What he isn't able to do is bring his lyric impressions to a boil; or maybe he's not interested in that—he's more the simmering sort. When one of the children dies accidentally, and the rest of them must deal with the ramifications, the playing-out of the tragedy feels lackadaisical, unbuttressed. Green is so intent on not pushing the melodrama that he goes to the other extreme, into a dreamtime dreamland. *George Washington* is a gracious sleepwalk of a movie that could have used a firmer strut.

In brief: JOSH ARONSON'S **Sound and Fury** (at Film Forum), a documentary about two families contemplating the controversial use of cochlear implants to boost their deaf children's auditory capabilities, gets at the intense divisions within the deaf community over the ways in which their handicap is to be perceived by both the hearing and nonhearing worlds. These divisions, which run as deep as any long-standing rift between countries and can be just as hurtful, are given a fair airing. ■

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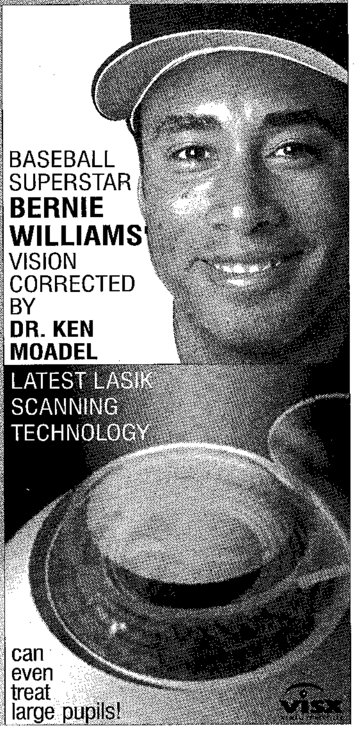

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BOOKS DANIEL MENDELSOHN

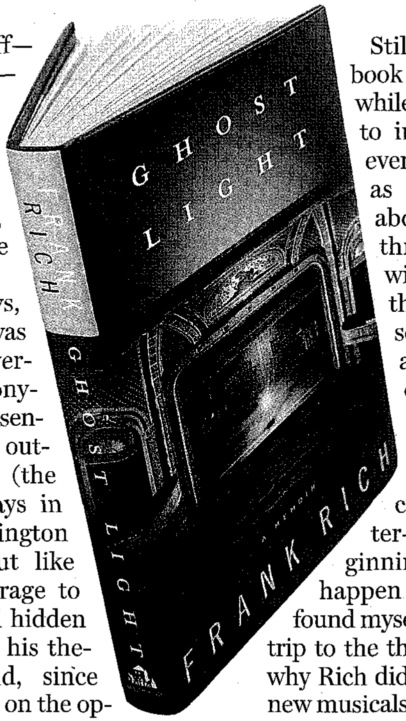
Critic Cornered

What's the wellspring of a reviewer's style? For notably acerbic and unflinching Frank Rich of the *Times,* it was a childhood of conflict and pain.

'BUT YOU'RE NOT THAT horrible after all!" someone exclaimed after meeting me at a party recently. Since I write reviews for a living, I didn't bat an eye. I know mid-level corporate functionaries who regularly fire other human beings for a living—take away their *livelihoods,* for crying out loud—and no one walks up to them at parties and congratulates them for being not too horrible. But write a bad review of a lousy book or movie or play, and people figure you're Cruella De Vil in real life.

I couldn't help thinking of this as I read Frank Rich's memoir. By 1993, when he ended his thirteen years as the chief drama critic for the New York *Times,* Frank Rich had come to be known as "the Butcher of Broadway," but the Frank Rich that emerges in the pages of his new memoir is far more Dalmatian than De Vil. As he recalls here in prose that is almost willfully plain and unstylish (aping as it does a child's-eye view of the events it describes), Rich, who was born in 1949 and grew up in what was then referred to in whispers as "a broken home," was often subject to physical and mental abuse at the hands of his stepfather, an unbalanced Washington, D.C., attorney who beat his children and eventually caused his wife's death in a car crash.

This Dickensian narrative couldn't be further in tone or spirit from what you could call his other autobiography: *Hot Seat,* the thousand-page 1998 collection of his theater criticism, which everywhere displays the razor-sharp judgments and poison-tipped barbs for which the adult Rich became famous. ("The intended Stephen King pyrotechnics," he wrote of the famously ill-fated musical version of *Carrie,* "wouldn't frighten the mai tai drinkers at a Polynesian restaurant.") But you don't have to be a theater buff—I'm certainly not—to find **Ghost Light** intriguing. For in the end, it shows you how child and critic, victim and judge are related.



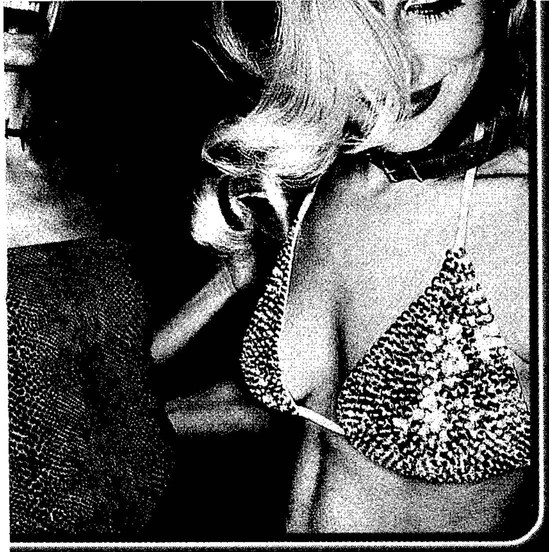
In some ways, Rich's childhood was just an extreme version of the irony-laden life of the Eisenhower era, where outward banalities (the identical driveways in his leafy Washington neighborhood "just like tongues from garage to street") concealed hidden traumas. In both his theater reviews and, since 1994, his columns on the op-ed page of the *Times,* Rich has always been a stylish and pointed writer, and although *Ghost Light's* prose is sometimes too self-consciously stripped-down and earnest, its description of a split-personality baby-boomer childhood is particularly evocative: You get the kitschily naïve earnestness of the pop culture of the time (at camp he makes a cutting board in the shape of Wilbur the Pig) and the emotional ugliness no one wanted to acknowledge, too. Rich's stepfather, Joel Fisher, is particularly well drawn. A tyrannically grandiose lawyer who boasted of his connections to LBJ, Fisher oscillated with terrifying unpredictability between encouragement of young Frank's theatrical obsession and embarrassing, sometimes violent outbursts. The author's resistance to after-the-fact adult irony makes the latter all the more harrowing: At one point, the young Frank earnestly wonders whether the trips to the theater were "worth being hit by Joel."

Still, the beginning of Rich's book could have been cut down; while you can see why he wanted to include every memory, not every one adds to the narrative as a whole. Things pick up about a third of the way through, when his obsession with the theater kicks in. Here, the directness of his style serves him well. Stories about abused children being rescued by some private passion can seem perilously movie-of-the-week, but Rich presents his early fascination with theater so matter-of-factly from the very beginning that it never feels pat. I happen to loathe musicals, but I found myself eagerly awaiting each new trip to the theater. You can certainly see why Rich did. For him, the recordings of new musicals that his parents bring home to him, the shoebox dioramas of plays he'd seen that he builds in his attic room, and especially his trips to Washington's National Theatre and, sometimes, to New York ("a Salk vaccine" against Washington and all it means)—all these became the "glittering consolation prize" for his early emotional troubles.

Occasionally, I couldn't help wondering whether some of the connections between Life and Art weren't something only the grown-up Rich could have made. Every emotional trauma Rich experienced seems to have been accompanied by the soundtrack of a new musical or play that conveniently offered ironic comment on the real-life goings-on. (The last cast album Rich's natural father brings home before leaving his mother is *The Most Happy Fella.*) But what makes *Ghost Light* so appealing is that despite its profound if understated emotional investment in the saving power of art, it's never mindlessly starry-eyed, as so many showbiz memoirs can be

Ghost Light: A Memoir
By Frank Rich.
Random House; 311 pages; $24.95.

Photograph by Joe Scafur



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Part of its appeal is, if anything, the way it charts the evolution of the young Rich's critical sensitivity. Schooled by the harsh realities of real life, Rich was able, even as a boy, to detect optimistic banalities in art. "In *The Odd Couple*," he dryly comments at one point, "we never saw the divorced men's children, wherever and whoever they were."

And yet by the end of his book, when he had learned both from his own experience and from a gay theatrical manager who became a beloved mentor that "theater could not be a substitute for life," it is deliciously impossible to tell where one leaves off and the other begins. (The mentor, who later died from AIDS, Rich implies left a profound mark on Rich's work. One of the distinctions of his reviews was how they avoided the condescending clichés about gay theater—and life—from the very beginning.) The mental equipment the author brings to thinking about "real life" is, you realize, as inflected by his love for theater as his appreciation for theater is inflected by his tart experience of lived life. That overlapping between the two realms is beautifully underscored in the writing itself: "Empty houses of any kind . . . held a terror for me," he observes at one point. And in the memoir's last page, as Rich prepares to leave the difficult family from which he has, at whatever price, learned so much, he returns home from the theater one last time and sees his parents' house, totally dark save for one tiny light that his mother always left on in the kitchen—a self-conscious if beautifully understated allusion to the tradition that gives his memoir its title: the "ghost light," the single bulb left burning onstage in every theater to scare away the ghosts.

Rich's memoir is clearly meant to scare away some ghosts of his own, but it's to his enduring credit that he puts his early emotional trauma in a larger and ultimately more meaningful context. Unlike most memoirs, which are mere exercises in self-indulgence, *Ghost Light* sheds an interesting light of its own, illuminating the complex personal wellsprings of aesthetic and intellectual passions. Critics can often seem cruel; everyone assumes that we have "personal axes" to grind, without wondering what the "personal" may really refer to. Rich's book reminds you that the napalm-laden one-liners and the passionate disdain for inauthentic junk originate, like the raves, in love. Or, maybe better, in gratitude: Wouldn't you want to save from harm the thing that saved you? ■

French Roast

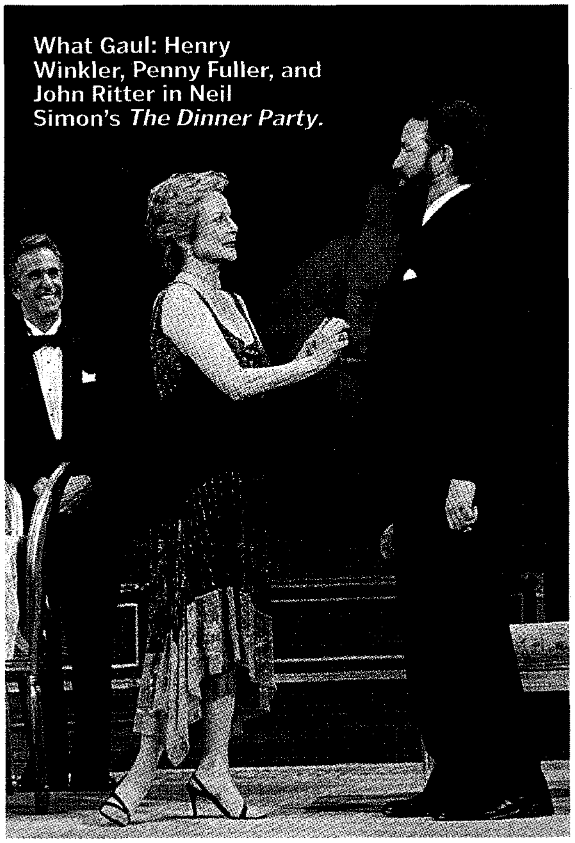
The six French characters of *The Dinner Party* are neither French nor characters; *The Unexpected Man* is more artful than *Art.*

Whoever ends up seeing Neil Simon's **The Dinner Party** by mistaking it for Donald Margulies's *Dinner With Friends* is committing a costly error, and not so much because of the difference in ticket price. Rather because Margulies's play is about real people, and the funny, absurd, elating, and crushing things they do and say; Simon's is a contrived confection, with preposterous behavior from synthetic figures. Yes, it has some amusing dialogue, mostly one-liners, but the humor is that of a professional popgun for hire, an impersonal jokester, rather than an observer of humanity.

It is not that Simon cannot write for character; it is that the characters have no real life beyond the mechanics of the plot. Can you believe that a dinner party in the private dining room of a fancy Paris restaurant, supposedly given by a high-class divorce lawyer for six of his former clients, would actually take place even though he is revealed to be in Sardinia and the idea was really someone else's who would not even have known how to convene these six people? Can you believe that the lawyer represented all three husbands, and also managed to lure their three ex-wives to his party? Can you even believe in a lawyer—a French one, at that—generous enough to give dinner parties for his clients?

But are these people really French, coming from Simon, who, in his writing never got closer to France than the eastern boroughs of New York? Do you think that a Parisian of even average intelligence would use a silly phrase like "communicatively challenged people"? Or that a Frenchman would have so provincial American a culinary prejudice as to eat organs only "as long as the meat doesn't have any body functions" For that matter, which organs do not have any "bod

The Dinner Party
By Neil Simon.
Directed by John Rando
at the Music Box.
The Unexpected Man
By Yasmina Reza.
Directed by Matthew
Warchus at the
Promenade Theatre.
Proof
By David Auburn.
Directed by Daniel
Sullivan at the Walter
Kerr Theatre.
See Theater listings
for details.



What Gaul: Henry Winkler, Penny Fuller, and John Ritter in Neil Simon's *The Dinner Party*.

Photograph by Carol Roseg

even the dimmest Parisian mistake the exclamation "Tell me about it!" (assuming that the expression existed in French) for an invitation to spill out his guts?

But it is not that the six characters in search of authenticity are not French enough; it is that they are not real enough for anywhere. A rancorous fellow asks his ex-wife, who got half of everything he owned, about their dog: "Does she ever bark for me, or is that not the half I got?" This is funny, but can a genuine joke hinge on a totally artificial premise? Or, while we're in the canine realm, take this. Ex-husband: *Will you ever stop hounding me?* Ex-wife: *We've done doggy things before; you've never complained.* Aside from the joke not being feasible in French, would any tasteful woman make it in front of strangers?

That is the ultimate problem with Simon: a certain crudeness that does not travel to higher social ground. Not for him elegant comedy about refined people. So, for instance, no respectable woman would, on any level higher than lower-middle-class farce, behave in such abjectly screwy fashion as his Yvonne Fouchet, however amusingly played by Veanne Cox. And none, in however claustrophobic need of fresh air in a locked room, would literally climb up a wall toward an air vent, or cast herself down prone to inhale whatever air might penetrate between door and floor. Thus is the stylish actress Jan Maxwell turned into a Bette Midler–ish clown.

Would a seemingly cultivated Frenchman, as played by Len Cariou—and a men's-fashion magnate to boot—insult two harmless strangers with crass one-upmanship again and again? Or wear such a garishly tasteless tie? Though this should properly be blamed on the costume designer, Jane Greenwood, who also came up with the tawdry gown worn by the man's ex-wife, as otherwise smartly acted by Penny Fuller. The two other men, Henry Winkler and John Ritter, are good comedians but made to play, for the sake of forced jokes, dumber or smarter than they're meant to be.

John Rando has directed ably but perhaps a mite too broadly. John Lee Beatty's fake Fragonard mural works very nicely, and Brian MacDevitt sheds his usual acute light on the proceedings. But Simon's writing sheds light only on how TV comedy is joisted together.

MOST MEANINGLESS PLAYS ARE WRITTEN by unintelligent people. Yasmina Reza's **The Unexpected Man** is different: It is a meaningless play written by an intelligent person, even a gifted one, as Miss Reza proved with *Art.* But there she had a subject. In the current piece, she has absolutely nothing to say but says it civilizedly and with a certain adroitness.

Parsky, a successful middle-aged novelist, and Marthe, a sophisticated woman of a similar age, are the sole occupants of a compartment on the Paris–Frankfurt train. They act out their interior monologues. He is bitter about the world, disgusted with his daughter and her fiancé, and dissatisfied with the reception of his work, and he intends *The Unexpected Man,* his latest, to be his last. She is trying to recover from the death of her longtime lover, married but devoted to her. She has recognized Parsky, is midway into that very novel, but, embarrassed to read it in front of him, hides it in her bag. Each wonders whether to speak to the other.

I question, first, why two separate Parisians should be traveling, at a time statedly other than that of the Frankfurt Book Fair, to that stodgy city. They could not both be intent on exploring the Goethe House. Next, why would two such mature and worldly people hesitate so long before talking—other than to allow Reza to unpack her lengthy exposition, which takes up most of the play's 80 minutes? That, by the way, was also the likewise intermissionless duration of *Art.* May not this format entail special perils: too long for a one-acter, too short for a full-length play?

The trifle is well acted by Alan Bates, and superlatively by Eileen Atkins. He makes a mundane part tolerable; she gloriously transcends it. The production values are good, and Matthew Warchus has directed soundly. But the play, categorically, is not the thing.

DAVID AUBURN'S DELECTABLE **Proof** HAS transferred, blessedly intact, to Broadway. As I wrote more extensively before (June 5, 2000), it is a riveting piece, splendidly directed by Daniel Sullivan and flawlessly acted by Larry Bryggman, Ben Shenkman, and Johanna Day, with Mary-Louise Parker more than that: sublime. Two such performances as hers and Miss Atkins's in one week: Could this be paradise on earth? ■

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ART TOBI TOBIAS

Armani Ascendant

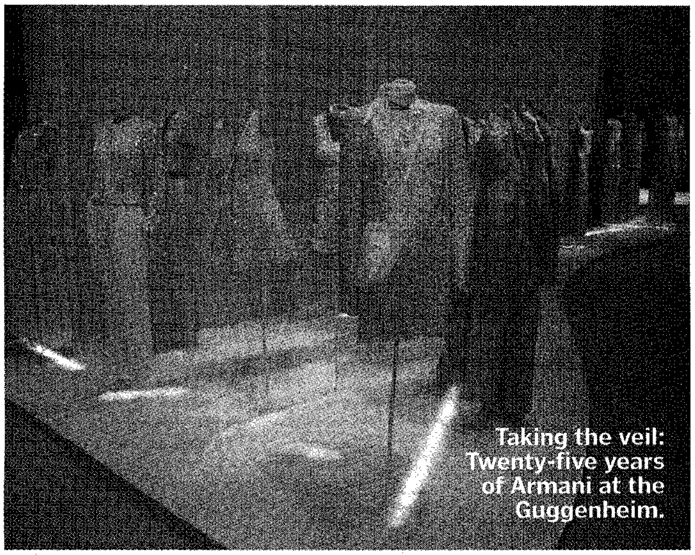
At the Guggenheim, Frank Lloyd Wright's vertiginous spiral is draped in white gauze to set off 400 mannequined examples of Giorgio Armani's art.

SEDUCTION BY UNDERSTATEMENT: That might be the subtitle of **Giorgio Armani** at the Guggenheim Museum, where spectators traveling Frank Lloyd Wright's hypnotic spiral path find it lined with willowy, headless mannequins—some 400 of them—clad in 25 years' worth of Armani costumes that epitomize subdued luxury. Robert Wilson, master of postmodern theatrical settings, realizes the world Armani's clothes imply with the from-here-to-eternity layout, the discreet-chic *son et lumière*, and, most evocatively, the screening of the spiral in white gauze, making all the figures on parade—human and inanimate—seem fluid and ephemeral, gazing at one another through luminous clouds.

A *son* of the Milan fashion hub, Armani emerged, essentially self-trained, as an independent designer in the mid-seventies. His prime time—the period in which his innovations had their greatest impact—was the eighties. That potent decade in his career was inaugurated by the film *American Gigolo*, for which he provided a sleek, debonair wardrobe for the anti-hero played by Richard Gere. Armani had made his mark on fashion by de-structuring traditional garments, beginning with the man's suit jacket, which he went on to reinvent, brilliantly, with keen observations on androgyny, for women. Working in this vein, he arrived at a concept of clothing in which the garment surrounds the body like an aura, the fabric loosely embracing, even caressing the flesh, enhancing it by means only slightly more substantial than those of a perfume. Not surprisingly, his creations are most interesting in motion, which reveals, both to wearer and to viewer, the tactile element of cloth played against the armature of bones and flesh.

Giorgio Armani
Solomon R. Guggenheim Museum; through January 17.
See Art listings for details.

On the purely visual side, Armani's clothes are not remarkable for their cut or shape—as opposed, say, to the gowns of Balenciaga or Charles James, which are so magnificent and imposing as static sculpture that they hardly require a body. Armani's greatest gifts lie in the realms of color and texture. As might be expected from a temperament inclined to elegant restraint, Armani favors no-color colors such as the anonymous gray-beige of stones, on which he rings infinite subtle changes, and of course black and white. His specialty, though, is creating the kind of quietly mercurial color found in nature by making several muted hues sing in close harmony.


Taking the veil: Twenty-five years of Armani at the Guggenheim.

His investigations of texture range from the simple pairings of opposites—velvet and silk, a quivering spray of feathers against coarse wool—to the use of a knit so spidery you can read the proverbial love letter through it, and wittily layered transparencies that mock the merely opaque. Close beading resembles woven patterns, and lichenlike incrustations of sequins masquerade as fabric with an exotic nub. The obsessive craftsmanship in such painstaking detail, which consistently avoids the vulgarity of the merely ornamental, draws the viewer into examining the clothes ever more closely, until their most astonishing quality seems to be their intelligence. This is a surprising and not unwelcome conclusion to what promised to be a sheerly sybaritic excursion.

Needless to say, the commercial aspect of the Guggenheim exhibition is central to a full understanding of it. The exquisite objects on display constitute a minuscule, rarefied part of the Armani empire, a hydra-headed business that produces outerwear for a range of budgets as well as underwear, perfume, spectacles, even furniture—an entire brand-name lifestyle. It would be naïve to think the decision to mount this show wasn't influenced by the fact that Armani is a megadonor to the Guggenheim; a pledge of $15 million is reported. Nor is it likely to have happened if fashion (like motorcycles, a previous Guggenheim hit) weren't drawing crowds immune to Kandinsky and Klee. With this undeniably pleasurable show, the separation of the church of art and the state of commerce is literally reduced to a gauzy blur. That is a pity, but in today's culture it's also the rule, not the exception. ■

Obsessed by Dress, *Tobi Tobias's compendium of notable quotations about fashion through the ages, has just been published by Beacon Press.*

Photograph by Kevin Mazur.

NEW YORK

NY calendar

november

COMINGup

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REcap

NEW YORK MAGAZINE AND COUNTRY ROAD AUSTRALIA partnered to produce 22 windows in 8 stores in the New York metropolitan area that promoted NEW YORK Magazine's premier annual shopping guide *New York Shops*. To celebrate this venture, Country Road hosted a night of shopping with fine cuisine by Metronome and flowers by Bloom. *New York Shops* will be on sale at Country Road through November 15th and on newstands through December 15th. Pick up your copy of *New York Shops* today!

(Left to Right) Country Road: *Creative Director* Fred Panetto, *Visual Manager* Rob Hartnett, *Marketing Manager* Kyra Halle Rubin, and NEW YORK Magazine *Publisher* Alan Katz

HENRI BENDEL For the second time this year, NEW YORK Magazine proudly partnered with Henri Bendel in a month long series of workshops and discussions called *Girls' Nites at Bendels*. Every Thursday evening during the month of October, NEW YORK Magazine subscribers were invited to meet, mingle and dish with the experts on the hottest topics in shopping, beauty and other fashionable subjects.

(Above) Wendy Goodman, Interior Design Editor for NEW YORK Magazine. On October 12th, Wendy Goodman presented the newest trends in home decor at Henri Bendels.

WHAT'Shappening

CELEBRATE THE GOOD LIFE with NEW YORK Magazine on Tuesday, November 14th at the China Club from 7:00-9:00 p.m. Indulge in a night of entertainment, food tastings, cocktails, displays and raffles. You deserve it! To purchase tickets send a check for $30 payable to NEW YORK Magazine to: NEW YORK Magazine, Luxe Life, 444 Madison Avenue, New York, N.Y. 10022. Tickets may be purchased at the door for $40.

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CLASSICAL MUSIC PETER G. DAVIS

Enchanted Evening

City Opera brings back its irresistible production of Prokofiev's *Love for Three Oranges,* a bit of whimsy made fantastic with help from Maurice Sendak

EVERYONE WILL HAVE A FAVORITE moment in the City Opera's deliriously zany revival of Prokofiev's **The Love for Three Oranges**. Mine comes near the end, when a nervous-looking sphinx, terrorized at the sight of a life-size rat, lifts her gigantic stone paw in alarm. No, that's not in the score, but the composer might have put it there if he had thought of it. Maurice Sendak's sets and costumes and Frank Corsaro's staging are just as madcap and inventive as the opera itself, and very little misses the target. The two have created many wonderful productions over the past twenty years, but their loony take on Prokofiev's transformation of Carlo Gozzi's uproarious eighteenth-century fable, first seen at the 1982 Glyndebourne Festival, may be the partnership's finest hour.

Prokofiev, who retained a little boy's fascination with mechanical toys and circus antics all his life, would surely have appreciated the production's colorful spectacle, theatrical savvy, and childlike wonder, all of which so accurately reflect the energetic spirit of his music. It's difficult to think of a better way to tell this improbable tale of a hypochondriac Prince who laughs when the sorceress Fata Morgana loses her drawers, is condemned by her vengeful curse to fall hopelessly in love with three captive oranges, and sets out on a knightly quest in search of them. The stage is constantly alive and full of surprises: three gigantic oranges each containing a thirsty princess, cute cardboard-cutout monsters, toy naval battles, tumbling acrobats, and a grotesque cook who guards the precious oranges in the evil Creonta's castle. The cook could only be a Sendak inspiration, a huge singing head whose mobile features and acting skills exceed the expressive capacities of most live opera singers.

For this revival, Corsaro wisely plays down his idea that we are watching an actual French commedia dell'arte troupe, circa 1789, perform *The Love for Three Oranges* in front of a brawling revolutionary crowd—a rather pointless imposition on an already crazy-quilt plot. The various choral groups that continually comment upon and sometimes mix in with the action are now more in line with the disputatious aesthetic factions of the original, and all the better for it. Thankfully the work is also now sung in English rather than in French, the language o choice when the City Opera first presented this production in 1985—a bizarre idea even if the 1921 world premiere in Chicago was sung in a French translation of Prokofiev's native Russian.

The large cast goes through its athletic paces with crisp discipline, an accomplishment al the more impressive now that the City Opera is no longer the same sort of tightly knit ensemble company that put on this complex, fast-moving show fifteen years ago. The outstanding performance comes from Richard Troxell, a delightfully daffy Prince despite his rather undernourished tenor. He executes a hilarious pas de deux with the lovable but vacant Princess Ninetta, sweetly sung by Kathleen Brett. Villains crowd the stage, each more droll than the last: Linda Roark-Strummer's wicked Fata Morgana, Eduardo Chama's slimy Leandro, George Cordes's pompous Celio, and Rod Nelman's devilish Farfarello. The orchestra under George Manahan's direction can' quite toss off Prokofiev's dazzling score with ultimate instrumental virtuosity nevertheless, the exuberant playing nicely complements the opera's frantic action.

"MUSICIANS RECEIVE THESE AWARDS BASED on excellence alone." That is the simple criterion for the Avery Fisher Prize o $50,000, a generous gift that was alway intended as an anointment for exceptional artists who have already arrived rather than a career boost for talented beginners. There have been only fourteen winners since the award was firs given in 1975, half of them pianists and until last year's trio of violinists, all male. Since most prestigious award-granting organizations tend to be as image-sensitive as the artists they honor (e.g., th Van Cliburn Competition), the Fishe

The Love for Three Oranges
By Sergey Prokofiev, at the New York City Opera; conductor, George Manahan; staging, Frank Corsaro; sets, costumes, Maurice Sendak. See "In Concert" listings for details.

Avery Fisher Prize
Edgar Meyer, double bass; David Shifrin, clarinet.

Daffy: Fata Morgana blows up, in *Love for Three Oranges.*

Photograph by Carol Roseg

executive committee may well have been consciously trying to broaden horizons even more this year by choosing musicians whose instruments fall into more specialized categories: double bass and clarinet.

Actually, Edgar Meyer stretches the Fisher Award parameters further. Not only is he a double bassist, but his diverse activities indicate just how hybrid the state of classical music is these days. We're not talking about crossover here. Meyer, now 39, never crossed over but was always there. Like so many other musicians of his generation, he, too, has happily helped himself to all kinds of music since childhood, from Beethoven to bluegrass, from jazz to hard rock. Perhaps the repertory limitations of the double bass and its adaptability to many idioms encouraged Meyer to cast such a wide net, but one gets the feeling from his playing, his collaborative projects, and his own compositions that he is only doing what comes naturally.

There are already plenty of stunning examples of Meyer's versatility and creativity on recordings, but for mastery of the instrument pure and simple, listen to his Sony disc of three unaccompanied suites by Bach, originally for cello (SK 89183). Cellists find these scores tough enough, but the sheer size of the double bass adds considerably to the technical problems, challenges that Meyer meets with grace while reveling in the music's rhythmic lilt and dramatic impulse.

Another musician of many parts, David Shifrin is the artistic director of the Chamber Music Society of Lincoln Center as well as a busy soloist in recital and with orchestras. He is actually the second clarinetist to be honored by the Fisher folk, having been preceded by Richard Stoltzman in 1986. A very different sort of player than the theatrically flamboyant Stoltzman, Shifrin can always be counted on to give patrician performances of the clarinet classics, while his quiet advocacy of living composers has already resulted in several impressive new scores. One of his latest discs, with the Emerson String Quartet on Deutsche Grammophon (289 459 641-2), couples the Mozart and Brahms Quintets. Shifrin's clarinet collaborates as an elegant *primus inter pares* in these masterworks, weaving a gorgeous solo line through performances that are as silky-smooth as they are vitamin-rich. ■

POP MUSIC ROBERT LEVINE

Safe Passage

After nearly a quarter-century of making music that's politically and artistically challenging, U2 gets tamed by middle age.

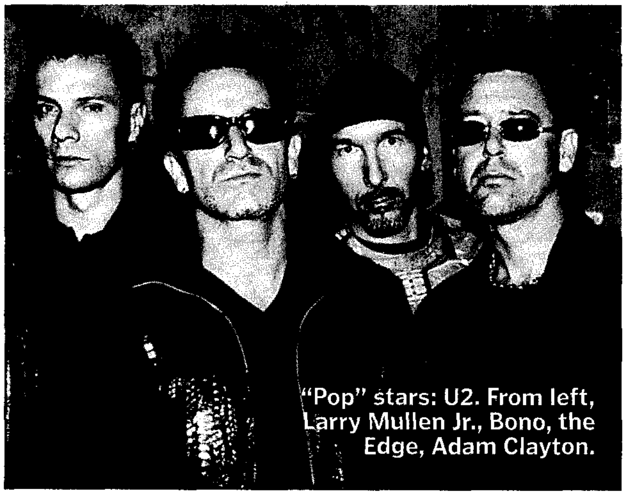
NINE STUDIO ALBUMS AND 22 years into one of the most protean careers in rock, U2 seems stuck in the aesthetic equivalent of a blind alley. They began their career waving the flag (sometimes literally) for passionate political rock, then traded their earnestness for irony to reinvent themselves as self-aware stars who stopped contemplating "three chords and the truth" to slither to techno's rhythms. On their 1997 PopMart tour, held under a McDonald's-style arch instead of a blood-red sky, they undercut the conventions of rock's stadium spectaculars so thoroughly they had trouble selling seats by the time they were through.

Now they're going back to making smart, airy rock with a song on their lips, that signature sense of inchoate longing in their hearts, and a sense of humor once again absent from their heads. From the accusing child's stare of *War* to the speed-of-life collage on *Achtung Baby*, it's always been easy to judge a U2 album by its cover, and with its elegiac black-and-white Anton Corbijn photo of the band, **All That You Can't Leave Behind** (Interscope) screams earnestness. And for good reason: It's full of anthemic songs with echoing guitar, catchy choruses, and the kind of spacious production Daniel Lanois and Brian Eno also brought to *The Joshua Tree*. For the most part, the last few albums' worth of disassociated lyrics and daring electronic experimentation all fell under the category of what *could* be left behind. Somewhere along the way, U2 also left much of the manic *joie de vivre* they finally found on *Achtung Baby*.

U2
All That You Can't Leave Behind
(Interscope).

PJ Harvey
Stories From the City, Stories From the Sea (Island).

Of course, U2 were making great albums long before they let themselves have any fun at all, and *All That You Can't Leave Behind* offers its share of less obvious rewards. It's a simpler songwriter's album from a band that sounds like it has lost faith in anything fancier. On "Stuck in a Moment You Can't Get Out Of," Bono sings, "I'm just trying to find a decent melody" with the same searching regret he once brought to bigger issues; freed from a need to make conceptual or political statements, he finds several tunes—"Stuck," "Kite," "Walk On"—as strong as any the band has ever written.


"Pop" stars: U2. From left, Larry Mullen Jr., Bono, the Edge, Adam Clayton.

Photograph by Anton Corbijn.

Though they've ostensibly retreated from the techno-infused music of *Pop*, many of the new songs are also fleshed out by electronic effects—the warm ambient sounds that begin "Beautiful Day," the buzzing on "Elevation," the soft beats behind "New York." The most striking departure on this album is the band's born-again naïveté. It's one thing to come straight out of Dublin thinking you can change the world—quite another to just hang up your Fly costume, go back to writing songs like "Peace on Earth," and decide you'd rather be taken at face value, thank you very much.

In the end, the most honest song on the album is "Kite," a quiet meditation on growth, change, and the hard truth that everything ends. It's one of the few places where U2 seem to shake loose from the pressures of trends and the weight of their own history and take a good look at themselves—"The last of the rock stars / When hip-hop drove the big cars / At a time when new media / Was the big idea." Which wouldn't be such a bad place to be if they hadn't worked so hard to evolve into something more interesting.

WHEN U2 TRADED IN THEIR ROCK-STAR attitude for studied sincerity, they may have made the swap with PJ Harvey, who sounds less sex-obsessed than actually sexy on **Stories From the City, Stories From the Sea** (Island). Instead of theorizing, um, dryly about pleasure, as she did on her 1995 metablues masterpiece *To Bring You My Love,* Harvey sounds like she's actually enjoying herself. The album was mostly written in and inspired by the six months Harvey spent in New York last year, but like most tourists and artists, she writes less about the New York of reality than the New York of the mind—Martin Scorsese's mind, to be exact. She strolls through downtown with a lover on "Good Fortune," pondering punk possibility with the caged emotion of Patti Smith ("In Chinatown / Hung over / You showed me just what I could do"), sits "on a rooftop in Brooklyn / At one in the morning / Watching the bright lights in Manhattan" with the attitude of Tony Manero, and watches "the whores hustle and the hustlers whore" with the detached contempt of Travis Bickle.

Also like most tourists and artists, she comes out surer of who she is—and, more important, what she wants. The title of her last album asked *Is This Desire?* with a temerity Harvey never seemed to have in her. On *Stories,* "This Is Love" offers a more confident statement, with lyrics—"I can't believe life is so complex / When I just want to sit here and watch you undress"—that convey a New York attitude all her own. ■

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cue

TELEVISION JOHN LEONARD

Camp Pain

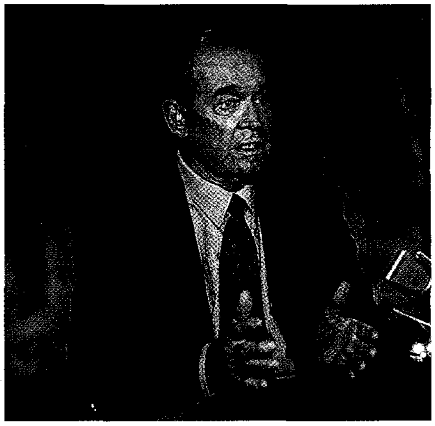
Jim Lehrer's romp in the pols-and-press swamp gets the righ
overwrought spin; *The Michael Richards Show* is Kramer, lamer

FROM A MEDIA-BASHING NOVEL by *NewsHour* anchorface Jim Lehrer, the cable pixies have concocted a media-bashing TV movie called **The Last Debate**, just in time to distract us from the aspirin taste of the first presidential election of the third millennium, and also perhaps to explain Lehrer's own performance as a referee at one of the Gore-Bush smackdowns. Casting about for a cardinal principle of journalistic practice, Lehrer has apparently settled for something like the Hippocratic oath: First, do no harm. I wish, you wash, and both of us are wishy-washy.

Imagine a panel of media heavies that includes James Garner, political columnist for the "Washington *Herald*"; Donna Murphy, weekend anchorwoman for the "YBC network"; Marco Sanchez, a right-wing reporter for "Continental Radio"; and Audra McDonald, a left-wing writer for "*Capitol Observer* magazine." Just 24 hours before they are to quiz Bruce Gray, a liberal governor, and Stephen Young, a conservative pundit, in the only televised debate of the major-party nominees for president, the panelists receive unsubstantiated word from an unimpeachabl source that one of the candidates has history of abusing women. They agree in secret, to scrap the usual rules an grill the miscreant. At first, the hell tha breaks loose is directed more at the panelists than at the candidate. But after number of women step forward to confirm the allegations, McDonald an Sanchez get their very own *Crossfire, Moonlighting* Sunday-morning yak show, Murphy is promoted to nightly news anchor, and Garner moves to Ne Zealand.

Everybody talks about character, bu nobody has any.

But to Peter Gallagher, an editor a "*The 5th*" magazine, this Clarenc Thomas sort of journalistic "lynching" i not just less than filling; it also doesn taste great. He "Woodwardizes." That i through a variety of reportorial trick like impersonation, fabrication, and pretending to know more than he doe while playing off one panelist's incautious remarks against another's vagran memories, he pieces together the rea story and gets on a Larry King sort of T show—"Tomorrow night, Tony Blair an Cher!"—where he reveals the shockin truth . . . But I don't want to spoil Ji



Fifth estate: James Garner plays a political columnist in Showtime's *The Last Debate.*

The Last Debate
November 5, 8–9:30 P.M., Showtime; directed by John Badham; starring James Garner, Donna Murphy, Marco Sanchez, Audra McDonald, and Peter Gallagher.

Jackie Bouvier Kennedy Onassis
November 5 and 8, 9–11 P.M., CBS; starring Joanna Whalley, Tim Matheson, Tom Skerritt, Diane Baker, Jennifer Van Dyck, Philip Baker Hall, and Jerry Adler.

Dark Prince: The True Story of Dracula
October 31, 9–11 P.M., USA; starring Rudolf Martin, Peter Weller, Michael Sutton, and Jane March.

The Michael Richards Show
Tuesdays, 8–8:30 P.M., NBC; starring Michael Richards, William Devane, Bill Cobbs, Amy Farrington, and Tim Meadows.

Photograph by Alex Duk

ehrer's fun. So I won't even tell you that ne of the panelists is gay.

"Democracy," H. L. Mencken said, "is hat system of government under which he people, having 35,717,342 native-orn adult whites to choose from, inluding thousands who are handsome nd many who are wise, pick out a oolidge to be head of the State. It is as if hungry man, set before a banquet preared by master cooks and covering a able an acre in area, should turn his ack upon the feast and stay his stomach y catching and eating flies."

Audra McDonald, without singing a ote, is still wonderful. Dorian Hareood shows up in an underground parkng garage with a Hal Holbrook joke, hich is pretty funny for those who reember Watergate. John Badham not nly does a snappy job of directing *The ast Debate* but also appears on camera, s the anchor Murphy replaces. In fact, lmost everybody who wants to be anyody shows up for a cameo: Fred Barnes, aul Begala, Eleanor Clift, E. J. Dionne r., Al Hunt, Susan Molinari, Bob Novak, ark Shields, etc. And over the closing redits, Ethel Merman sings "There's No usiness Like Show Business."

Never mind that the candidate was busing women. Never mind that jouralists who do no harm are useless. Nevr even mind that character probably has ess to do with good government than ve'd wish. We are in a no-win situation. f these people didn't make so much oney being wrong about almost everyhing every night on TV, they'd vanish rom our radar screen as fast as any othr soft-boiled fifteen-minute Warhol egg. ut money is the only way we keep score.

And the qualifications for big-score celebrityhood have expanded—from honor to buzz. From war glory, kingship, sainthood, and genius to television personality and serial killing. From the fabulous surprise, the terrible waste, the superbly athletic, and the self-sacrificial to the filthy rich, power-mad, and merely kinky. From Achilles sulking in his tent, Lindbergh over the Atlantic, Alex the Great on a coin, and Elvis on a stamp to rock musicians addled on cobra venom, war criminals whose mothers never loved them, and starlets who babble about their substance abuse, their molestations, their anorexia, and their liposuction.

rief, shining moment: Joanne Whalley as ackie Kennedy and Tim Matheson as JFK, in *ackie Bouvier Kennedy Onassis.*

For instance: Jackie O and Dracula.

IN **Jackie Bouvier Kennedy Onassis**, the Donald Spoto version of the Camelot Passion Play, Joanne Whalley is less evocative of the woman Gore Vidal once called "the *ci-devant* tragic empress of the West" than Roma Downey was a few years back, but Tim Matheson is a passable JFK, Tom Skerritt and Diane Baker are distinct improvements on the usual Joe and Rose, Jennifer Van Dyck is a fine Caroline, Philip Baker Hall a superb Aristotle Onassis, and Jerry Adler an affecting Maurice Tempelsman. It is impossible not to be moved all over again by the ceremonies following the murders of Jack and Bobby. But while I was wondering what's next for Whalley after Jackie O and Scarlett O'Hara—Amelia Earhart? Willa Cather? Margaret Mead?—I also wondered when we'd become ashamed of our need for an ersatz royalty that specialized in marrying rich, wearing designer clothes, redecorating the White House, and charming Andre Malraux into loaning us the Mona Lisa?

But we are bloodsuckers. Which explains **Dark Prince: The True Story of Dracula**, in which we are told that Vlad the Impaler (Rudolf Martin) got a bad rap. Sure, he liked to kill people, but most of them were either Turks or the corrupt Romanian nobility, and you should have met his brother Radu (Michael Sutton). Besides, Peter Weller has a lot to answer for, as the fifteenth-century Orthodox priest and Inquisitor who had it in for Vlad because the angry prince was pro-pope. Anyway, in spite of the many butchered bodies in this *Ür*-snuff flick, Vlad loved Lidia (a Jane March who looks a lot more like Jackie O than Whalley does) so much that they are now, somewhere in Transylvania, happily undead together.

Still, where is Vlad when Michael needs him? **The Michael Richards Show** has not improved itself by dumping the first half-hour the network sent to reviewers, in which Michael as a Dagwood Bumstead sort of private eye went undercover as a golf pro to investigate the CEO of a candy company, in favor of a subsequent episode, in which he goes undercover as a gigolo for raunchy sex against his will with an undiscriminating nurse. Not even William Devane, Bill Cobbs, Amy Farrington, and Tim Meadows can redeem this *Get Smart* for dimwits. What if a prat falls in a sitcom that nobody's watching?

TV Notes

Holocaust On Trial (OCTOBER 31; 9 TO 10 P.M.; Channel 13), a surprising installment of the *Nova* science series, replays the trial earlier this year in which British historian David Irving sued American academic Deborah Lipstadt for calling him a Holocaust denier. Not only did he lose, but after all the evidence was in, the judge was harder on him than Lipstadt had been.

Children of Fortune (November 1; 9 to 11 P.M.; CBS) asks James Brolin, a Navy investigator, simultaneously to restore his relationship with his rebellious teenage daughter, Amanda Fuller, and to solve a red-herring murder case that takes both of them to a small town in Arizona where the charms of Virginia Madsen don't quite make up for the weirdness of Michael Moriarty and the odd fact that all the men seem to have many more than one wife.

Comedy Central Presents the N.Y. Friars Club Roast of Rob Reiner (November 1; 10 to 11 P.M.; Comedy Central) features Richard Belzer, Billy Crystal, Al Franken, Kevin Pollak, Triumph the Insult Comic Dog, and many, many bleeps.

Intimate Portrait: Victoria Woodhull (November 3; 7 to 8 P.M.; Lifetime), between interviews of historians and Geraldine Ferraro, tells the absorbing story of the nineteenth-century feminist and revolutionary who married three times, scandalized the nation by having an affair with Henry Ward Beecher, consulted with President Grant on women's suffrage, advised Cornelius Vanderbilt on spiritual matters, and started her own successful brokerage house.

Mrs. Brown (November 5; 9 to 11 P.M.; Channel 13), the John Madden movie starring Dame Judi Dench as Queen Victoria, Billy Connolly as John Brown, and Antony Sher as Disraeli, was originally a BBC/Masterpiece Theatre production. So here, wonderfully, it is, free. ■

RESTAURANTS HAL RUBENSTEIN

Local Hero

With its easygoing atmosphere and simple but satisfying Asian fare, Chow Bar is that rarest of birds, a perfect little neighborhood joint. So I'm begging you, please don't go there

EVER DO SOMETHING YOU think is going to work out great until it explodes in your face and everyone curses your name and hates your guts? Like introducing two friends who you think are perfect for each other, only to watch a perfectly horrible relationship develop? Or throwing your boss a surprise 65th-birthday party, not knowing Human Resources has him down as 60 because he's trying to avoid mandatory retirement?

Well, I'm not sure if I'm doing the right thing here, either. The native in me is pleading not to write this. But the journalist is too self-congratulatory and a better typist. So, to assuage potential guilt, I beg you to acknowledge that what you are about to read requires a certain civic responsibility on your part if this is to prove beneficial to anybody. For this concerns that now fragile urban concept called neighborhood. Fragile not only because you pass a Starbucks, Duane Reade, Food Emporium, Gap Kids, and Barnes & Noble with each meter click in a cab but because even specialty stores that formerly marked a district as a destination, like Citarella, Gracious Home, Ecce Panis, and Prada, are now reproducing with bunny lust.

About the only establishment that still distinguishes one part of town from another is the local restaurant, that place that's better than a coffee shop but doesn't ask you to dress any better for it. A low-lit "Hey, Mike!" kind of joint you immediately warm to though it's not really all that comfortable (having been built on a shoestring), with a short, quirky menu containing at least four things worth loving that you can afford without berating yourself for not cooking. Best of all, it's somewhere you can walk to, and walk into, even solo, knowing you'll see people you know and never feel strange or alone.

The sign over **Chow Bar** is actually a banner, not even affixed permanently to the façade, as if the management—aware that this corner had been home to Joe's, Formerly Joe's, and Joe's Again—was hedging bets about whether the West Village would ever accept an eatery in this spot without the guy's name over the door. Inside, it's the first time the room doesn't look like a pizzeria, which is a good thing, since the cuisine is Asian. The décor is a maze of right angles accented by uplighting, gold Buddhas, red lanterns, and black calligraphy. It looks cheap and fun, as if someone at a women's college in the fifties had made a home for the mah-jongg club. The seating, however, is devastating. Even a Shaker couldn't maintain stillness on these pews of penance. Perhaps the management is looking for quick turnover. And that just may happen, because the food at Chow Bar is real easy to chow down.

Chow fun: The neighborhood scene at Chow Bar.

Chow Bar
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11 P.M., Thursday through
Saturday 5:30 P.M. to
midnight. Appetizers, $4
to $10; entrées, $14 to
$20. A.E., M.C., V.

One of chef Peter Klein's previous ports of call was
China Grill, before that kitchen becam
the salt capital of the world. Happil
many of Klein's dishes are reminiscent c
the spry originality that fostered th
Grill's initial success. Summer rolls of tu
na and papaya are smacked with min
The sweetness of his spareribs is tem
pered by toasted sesame. Crab rolls ar
spiked with red chili in cucumber sauce
Shrimp dumplings distinguish them
selves from the rest of the genre thanks t
a healthy dash of red pepper added t
miso. Excellent ginger chicken has Tha
chili peppers to blame for incit
ing that second round of chille
Ohtouka sake. And the dark
spunky bite of delicious wok
roasted baby clams is due to th
firm of sake, scallion & cilantro

Only with vegetables an
fowl does Klein's reliance on hi
spice rack fail him. Shiitake po
stickers are dank and gooey
vegetable tempura is as taste
free as crystal noodles, an
steamed vegetables may hav
been smuggled in from th
macrobiotic kitchen at Souer
Crispy roast duck is fine but i
also his only dish that's com
pletely predictable. The Man
darin-duck pancakes, a Sunda
special, are hardly worth the e
fort: They're just more crispy duck wit
thin flapjacks. And the Thursday specia
of wok-fried black chicken has the odde
aftertaste, like an herbal mouthwash.

But his barbecued pork chow is a grea
big sloppy dish of yum. Juicy pan-frie
prawns ignite a pleasing slo
burn fanned by a golden curr
sauce and are accompanied b
one of China Grill's signatur
dishes, crispy spinach, expert
cooked perhaps for the fir
time in years. Klein should offe
it by the bowl. Shanghai lobste
noodles are tasty but get pas
too quickly in a thick bath
red Thai coconut sauce. Th

Photograph by Kenneth Ch

opeye delight: Pan-fried prawns in a olden curry sauce with crispy spinach.

esame seared tuna is far more successıl, and the special short ribs are a reaon to look forward to Tuesdays.

Quick. What's the last delicious ısian-inspired dessert you've had? Vell, Chow Bar won't replace that lank look on your face. Maybe it vould be best if all that energy wasted oncocting sake ice-cream floats and ıochi ice cream was divided up beween making a good chocolate cake nd teaching the staff to focus.

Because here's where I'm having my ıoral crisis. If you reside in the Village, how Bar is an effortlessly easy place to ıll into. And its chosen pace reflects the vandering charm of those who daily troll down Charles Street. Not dressed nd no place to go? Here's your respite. ut you folks who live elsewhere and escend en masse, eagerly searching for ustatory thrills, have a different agena. Though the kitchen is willing, the lace's spirit is likely to be compromised y invaders from cars, taxis, and rented mos. One night, three local women lay pass-the-football with an alternate bubbling then braying baby boy. Jone of the surrounding locals comlain. Would you be so patient?

That's why I'm cautioning you—nd counting on you—to take your ırns heading down to Chow Bar. orm a single line, please. Realize ıat you are strangers in a strange ınd, and that with restaurants like how Bar, if you do not go gently in) their good nights, the rooms you reate will be your own—not the ones ıey intended you to enjoy. Are you ith me? Good. This way, when the ıcals cry out, "There goes the neighorhood!," my conscience will be as ean as Buddha's. ■

otograph by Kenneth Chen.

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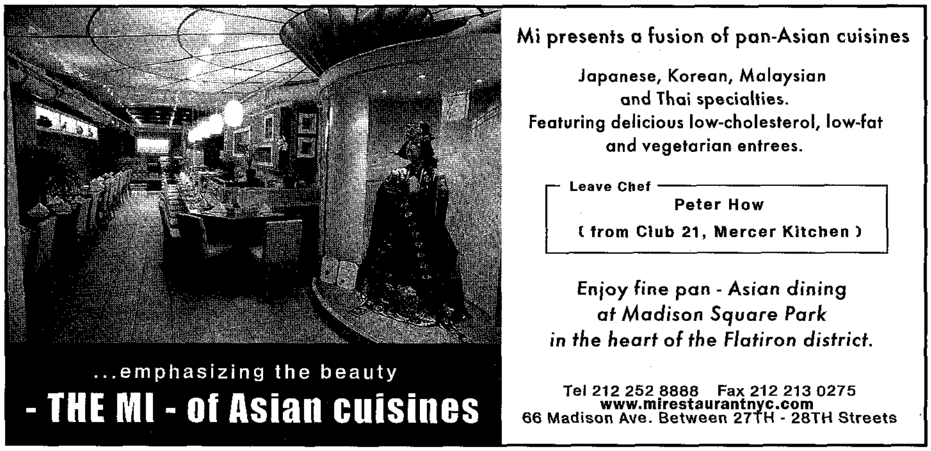

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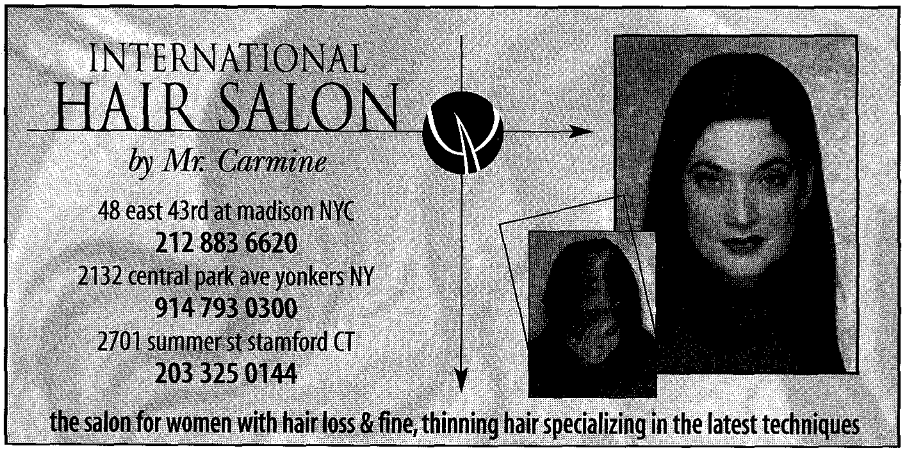

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Movies

Edited by Derek de Kof

This Week's Releases

Blue Moon
A 65-year-old couple (Ben Gazzara and Rita Moreno) meet two kids about to be married, and the experience irreparably changes all four of them. (1 hr. 29 mins.; NR) • Opens 11/3.

Boesman & Lena
Angela Bassett and Danny Glover star as a South African couple, trying to survive, who end up involved with a mysterious stranger. Based on a play by Athol Fugard. (1 hr. 26 mins.; NR) • Opens 11/3.

Charlie's Angels
A revamp of the seventies action show, co-starring Lucy Liu, Cameron Diaz, and Drew Barrymore (pictured). (1 hr. 43 mins.; PG) • Opens 11/3.

Kippur
Israeli filmmaker Amos Gitai's surreal autobiographical film about 1973's Yom Kippur War. (2 hrs.; NR) • Opens 11/3.

The Legend of Bagger Vance
A bitter war veteran (Matt Damon) learns how to be happy—by playing golf with a caddy (Will Smith). Directed by Robert Redford. (2 hrs.; PG) • Opens 11/3.

The Weekend
Friends gather in an upstate New York country house for the anniversary of a friend's death. Soon enough, they start psychologically tearing one another apart. (1 hr. 16 mins.; PG) • Opens 11/3.

New Films

★ Almost Famous
Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone*. The band's lead guitarist is played by Billy Crudup, who should finally become a star, and his chief groupie is played by Kate Hudson, whose character's baby fat is already starting to harden. Philip Seymour Hoffman, who may be the best character actor in America, is the rock critic Lester Bangs, the Yoda of the piece. • (Rainer; 9/18/00) (1 hr. 45 mins.; R) CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Kaufman Astoria Cinema; Kew Gardens Cinemas; North Shore Towers.

Bamboozled
Spike Lee's latest *cri de coeur* is about a black television writer, Pierre Delacroix (Damon Wayans), who is disgusted that his high-level ideas for black-themed TV have been shot down and in retribution creates a variety-act minstrel show featuring black performers in blackface. The show turns out to be a smash hit that spawns a national craze for blackface. There are so many buttons being pushed in this film that it's practically a compendium of all of Lee's previous provocations. But it's a hectoring, confused movie that ultimately mistakes rancor for argument and outrage for art. Jada Pinkett-Smith and Savion Glover co-star. • (Rainer; 10/2/00) (2 hrs.; R) Loews Village; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Linden Boulevard Multiplex; Kew Gardens Cinemas.

Bedazzled
Brendan Frasier stars as a charming loser who strikes a deal with the Devil, played by Elizabeth Hurley. He's granted seven wishes; each has a disastrous side effect. • (1 hr. 33 mins.; PG-13) UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; New Coliseum; Nova; Bay Plaza; Kent Triplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Best in Show
A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his mockumentary *Waiting for Guffman*. The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. The real prize specimens in this movie parade about on two legs, not four. • (Rainer; 10/2/00) (1 hr. 32 mins.; PG) CC Angelika Film Center; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Sony Lincoln Square; Pavilion; Kaufman Astoria Cinema.

Book of Shadows: Blair Witch 2
See Rainer, page 84. • (1 hr. 34 mins.; R) Loews Villag Clearview's Chelsea; Loews Kips Bay Theatre; Loews Ast Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Loev 84th Street; Concourse Plaza; Whitestone; Linden Bouleva Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshe Bay; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; U Movies at Staten Island.

The Bridge
Gérard Depardieu and Carole Bouquet play a coup who face trouble after the wife, bored by her blu collar life, embarks upon a passionate love affair with wealthy engineer (Charles Berling). • (1 hr. 32 min NR) Paris Theatre.

The Broken Hearts Club
A look at the ups, downs, and all-arounds of a group of g *friends in* West Hollywood. *Starring* Timothy Olyphar Dean Cain, and Matt McGrath. • (1 hr. 34 mins.; R) Qu Cinema; Clearview's Chelsea; Kew Gardens Cinemas.

Butterfly
This film—a huge hit at the Sundance Film Festival well as the recipient of thirteen Goya (Spanish Osca nominations—stars Spanish megastar Fernando Ferná Gómez as a kindly schoolmaster who helps a tim new student adapt both to his campus and to the wor around him. • (1 hr. 36 mins.; R) North Shore Towers.

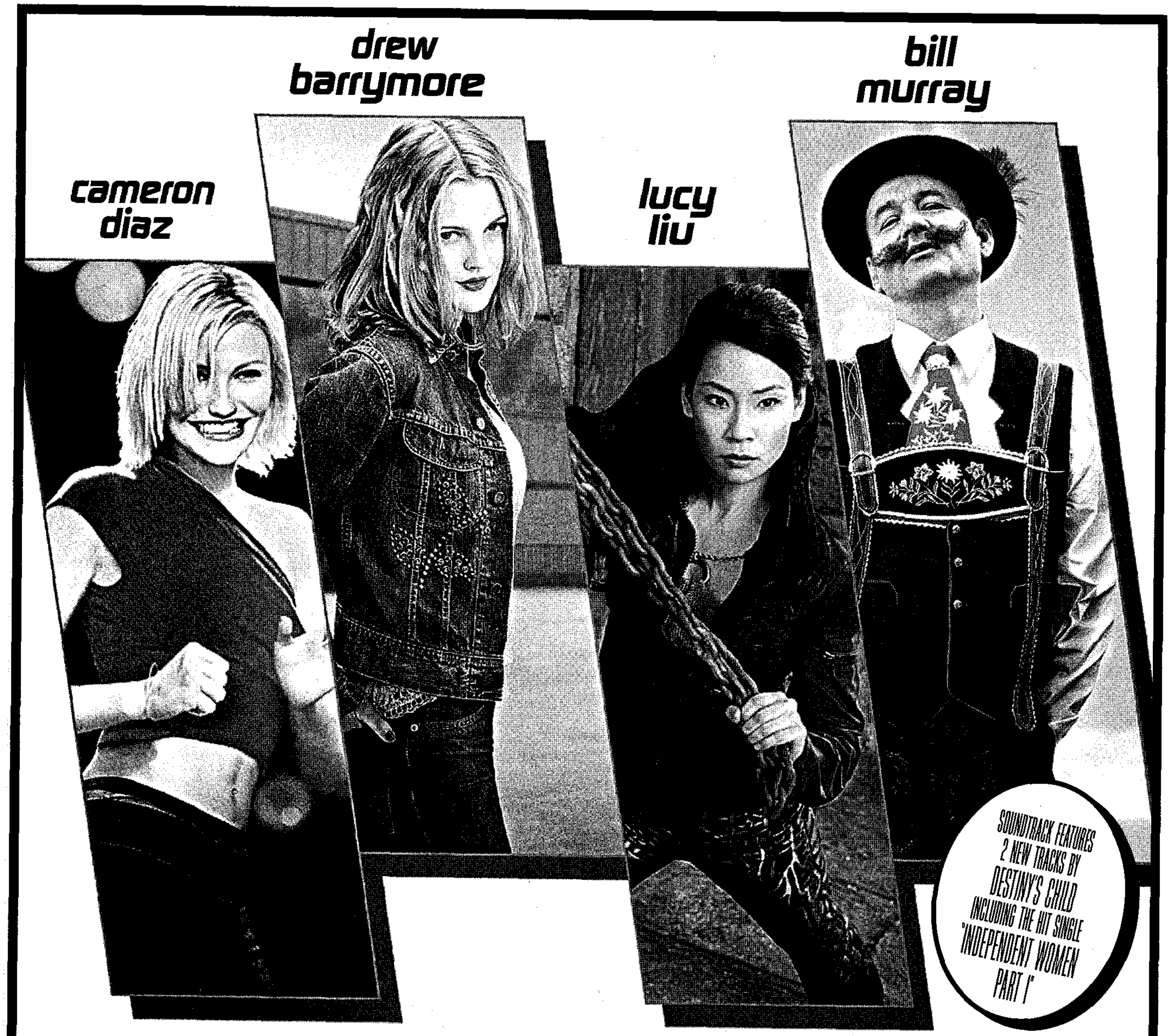
★ Calle 54
Fernando Trueba's staged *concert documentary* Latin jazz is a great earful and eyeful, featuring su luminaries as Chucho and Bebo Valdés, Eliane Elí Tito Puente, Gato Barbieri, Paquito DRivera, ar many more. We dare you to watch this movie and still in your seat. • (Rainer; 10/30/00) (1 hr. 13 mins.; P Lincoln Plaza Cinemas.

★ The Contender
Writer-director Rod Lurie has a flair for politi melodrama and a gift for bringing out the grade-cured ham in his talented cast. Joan Allen plays senator who is suddenly called upon by t president, played by Jeff Bridges, to be confirmed his VP when his sitting vice-president dies. A s scandal in her past sets the Washington machine humming. Lurie has a good time with t skullduggery and subterfuges of the political proce but he's also a big pontificator, and he turns t senator into a feminist standard-bearer for the rig to privacy. The film would be better with less ca and more swill, but it's enjoyable anyway. • (Rain

Retrospective

Look, Hou's Talking

He's been making films for more than two decades, but Taiwanese filmmaker **Ho Hsiao-hsien** is still relatively unknown to American audiences. Hsiao-hsien's wor is characterized by nonlinear storytelling structures and an affinity for lus panoramic landscapes. Both are in full effect in his masterpiece *A Time to Liv and a Time to Die*, an autobiographical film about one family's move from mainlan China to Taiwan and back again, an *Flowers of Shanghai* (starring Michik Hada, pictured), which has a significan ly saucier theme: the ins-and-outs of "flower house" (read: brothel) in tur of-the century Shanghai. Beginning N vember 2, BAM Rose Cinemas will pr sent seven of Hsiao-hsien's films.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AT THEATERS EVERYWHERE FRIDAY, NOVEMBER 3
FOR SHOWTIMES AND THEATER INFORMATION CHECK YOUR LOCAL NEWSPAPERS

10/23/00) (2 hrs.; R) Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Clearview's Beekman; UA East; Clearview's Olympia; Sony Lincoln Square; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Movieworld; Atrium; UA Movies at Staten Island.

Dancer in the Dark

Björk won the Best Actress award at Cannes for her performance as a Czech immigrant in a working-class town in Washington State who is going blind and is trying to prevent her son from going blind, too. The director Lars Von Trier stages fantasy musical numbers for this aggrieved waif that are on the same high level as the numbers in *At Long Last Love* and *Everyone Says I Love You* (how low can you go?). Björk has her intensity, but Von Trier keeps piling on the extreme close-ups of her tremulous pathos. • (Rainer; 10/2/00) (2 hrs. 19 mins.; R) UA Union Square; CC Murray Hill Cinemas; Loews State; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.

Digimon: The Movie

Those digitized monsters from the popular TV series hit the big screen. • (1 hr. 40 mins.; PG) Bay Plaza; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; Main Street Cinemas; Atrium.

★ Dr. T & the Women

A lyrically loony comedy from Robert Altman and his screenwriter Ann Rap (*Cookie's Fortune*) about a Dallas gynecologist, played extremely well by Richard Gere in a moonstruck mode. His Dr. T believes women should be revered, and there are many who would love to revere him back. Most movies about men who love women end up exposing the men as cads, but Dr. T has a deluded tenderness that recalls Warren Beaty in *Shampoo*. It's a lovely comedy. Helen Hunt, Kate Hudson, and Shelley Long co-star. • (Rainer; 10/16/00) (2 hrs.; R) CC Village East; Clearview's Chelsea West; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Clearview's Park and 86th St.; Sony Lincoln Square; Clearview's Cobble Hill; UA Movies at Bayside; Atrium; YWCA Cine-Club.

The Exorcist: The Version You've Never Seen

William Friedkin's horror masterpiece returns in a director's cut, which includes, beyond a digitally remastered soundtrack, the legendary (and genuinely terrifying) spider-walk scene. Starring Linda Blair, Ellen Burstyn, and Max von Sydow. Screenplay by William Peter Blatty. • (2 hrs. 10 mins.; R) UA Union Square; Clearview's 59th Street East; Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria; Atrium.

★ George Washington

See Rainer, page 84. (1 hr. 30 mins.; NR) The Screening Room; Lincoln Plaza Cinemas.

Get Carter

Sylvester Stallone stars as a sniper who wants to avenge his brother's death. Also stars Michael Caine, Miranda Richardson, and Alan Cumming. • (1 hr. 43 mins.; R) Bay Plaza; Linden Boulevard Multiplex; Ridgewood; Canarsie; Kaufman Astoria Cinema; Plaza.

★ Girlfight

The best reason to see this film, written and directed by Karyn Kusama, is for Michelle Rodriguez's performance as a Brooklyn girl who finds an outlet for her aggressions in the ring. Rodriguez has an indrawn intensity that carries the movie while making you wish it were more than a melodrama with feminist-parable overtones. • (Rainer; 10/9/00) (1 hr. 51 mins.; R) UA Union Square; Loews State; New Coliseum; Kaufman Astoria Cinema; Plaza.

The Ladies Man

Tim Meadows takes his pimpy seventies-lounge-lizard character from *Saturday Night Live* and laboriously drags it to the big screen. • (1 hr. 49 mins.; R) Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Cinemart; UA Astoria; UA Crossbay II; UA Movies at Staten Island.

The Little Vampire

A children's film about a prepubescent bloodsucker. Directed by Uli Edel. • (1 hr. 32 mins.; G) UA Union Square; Clearview's Chelsea; CC Sutton; Loews 84th Street; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

Lost Souls

Feel like sheer Satanic terror? In this one, Winona Ryder is doing everything she can in order to prevent the Hooved One from destroying the world. Co-stars Ben Chaplin and John Hurt. • (1 hr. 42 mins.; R) CC Village East; Clearview's Chelsea; Loews 42nd Street E Walk; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Staten Island.

Loving Jezebel

An outrageously arrogant young man (Hill Harper) has no problem whatsoever when it comes to sleeping with women. Basically, that's about it. • (1 hr. 25 mins.; R) CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Loews 84th Street; Whitestone; Linden Boulevard Multiplex.

Lucky Numbers

Nora Ephron's comedy stars John Travolta as a financially troubled TV weatherman who attempts to rig the state lottery with the help of the kooky lotto girl (Lisa Kudrow). • (1 hr. 45 mins.; R) Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

Meet the Parents

Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of h girlfriend, is rich. De Niro's character used to be a CI operative, and he turns every conversation into debriefing; Stiller has played this ardent-patsy ro before, but never as well; there's a whole vortex c calculation behind that wall-eyed stare of his. • (Raine 10/9/00) (1 hr. 48 mins.; PG-13) Loews Village; Loews 19th S East; Loews Kips Bay Theatre; Loews 42nd Street E Wal Clearview's First & 62nd St.; Loews Orpheum 7; Clearview Metro Cinema; Sony Lincoln Square; Bay Plaza; Concours Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; U Marboro; UA Movies at Sheepshead Bay; Centre Sunnysid Kaufman Astoria Cinema; Main Street Cinemas; UA Crossba II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hyla Plaza; UA Movies at Staten Island; YWCA Cine-Club.

MVP: Most Valuable Primate

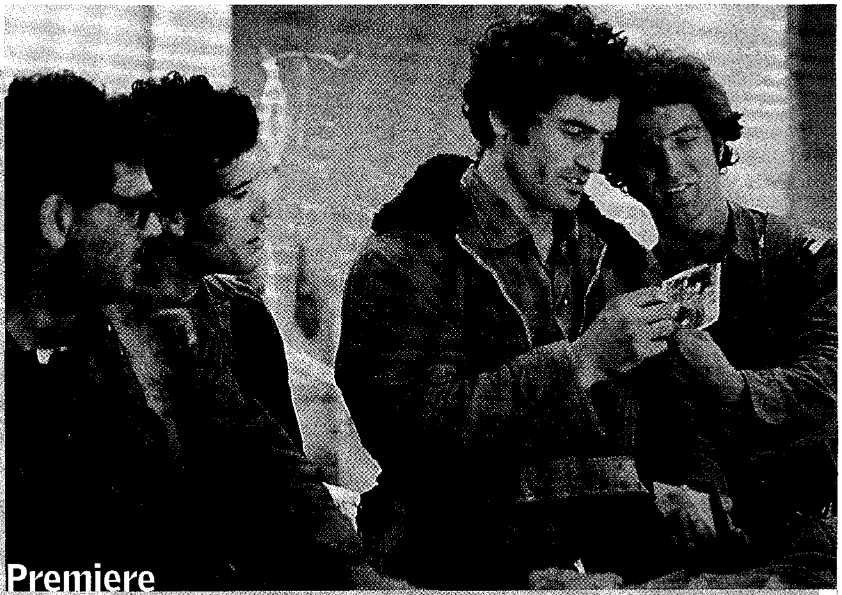
A live-action film about a hockey-playing chimpanze • (1 hr. 33 mins.; PG) Bay Plaza; Clearview's Cobble Hill; Ke Triplex; Cinemart; Jackson Triplex; Atrium.

The Nightmare Before Christmas

Tim Burton's marvelous animated spookfest returns a special rerelease. • (1 hr. 16 mins.; PG) UA Union Squar Loews 42nd Street E Walk; Sony Lincoln Square.

Nurse Betty

Neil LaBute directed this one but didn't write it, whic probably explains why it lacks his usual note of noxio misanthropy. It's a rather sweet and blobby romant comedy starring Renée Zellweger as a Kansas waitre who, in a fugue state following the murder of h


Premiere

War Is *Gehenna*

"Films tend to show an extremely aestheticized portrayal of war," says Israeli filmmal er Amos Gitai. "In real life, it's an incredibly chaotic, disorienting experience—obviou ly." This fact is actually *very* obvious to Gitai: **Kippur**, his latest, is based on his own e periences in 1973's Yom Kippur War. On his 23rd birthday, Gitai was riding in a helicopte that was shot down by a Syrian missile during a rescue mission. One passenger, the co pilot, was killed; the rest were seriously wounded. In the film's fictionalized version these actions, which take place in a highly nonlinear, almost hallucinogenic sequenc Liron Levo stars as Weinraub, the Gitai character—an architecture student who's part an air-force rescue unit. "The helicopter crash changed my worldview," Gitai says. "It what made me give up architecture. I could no longer justify working in such a form exercise in the midst of a reality like Israel." As for how he thinks the film will be receive in America, he only says, "Obviously, the context is different in the States than if it wer being released in a more charged, dramatic environment. But wherever a person live if they feel that war is a good idea, they might want to take a look at this film first." *Ki pur* begins November 3 at Lincoln Plaza Cinemas and Quad Cinema. D.D.

Photograph courtesy of Kino Internatior

Opening

Conflict Resolution

In **Boesman & Lena**, based on the play by South African writer Athol Fugard, Danny Glover and Angela Bassett (pictured) play a couple struggling to survive after being pushed out to the mudflats of Cape Town. He's drinking too much wine; she's taking too many slaps to the face. Neither of them is terribly happy—but then a stranger enters their lives. The film, whose director, John Berry, died at the age of 82 while it was in post-production, was the hit of the New York Film Festival earlier this year. Begins November 3.

umbum car-salesman husband, hits the road for L.A. find her true dreamboat: a soap-opera actor (Gregg innear) who she believes is really the character he is laying. Morgan Freeman and Chris Rock turn up as it men trailing Betty, and they have a funny rapport. • ainer; 8/14/00) (1 hr. 49 mins.; R) Clearview's Cobble Hill.

he Original Kings of Comedy
pike Lee takes a swing at the stand-up-comedy-oncert genre, documenting the talents of Steve Harvey, L. Hughley, Bernie Mac, and Cedric the Entertainer. (2 hrs. 12 mins.; R) CO Worldwide Cinemas.

ay It Forward
his heavy heaping of inspirationalism has the ngainliness of a political-party platform; child abuse, coholism, violence in the schools, and much more fill ut this fable about a sad, spunky seventh-grader (Haley el Osment) who devises a way to make people pay on e favors they've received in life. Helen Hunt plays his other; Kevin Spacey, his social-studies teacher. The m's slow-drawn deliberativeness is meant to clue us in at something weighty is going on, but most of this ble is second-rate sermonizing couched in sychobabble. • (Rainer; 10/30/00) (1 hr. 40 mins.; PG-13) ews Village; Loews 19th St. East; Loews Kips Bay Theatre; ews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; ony Lincoln Square; Bay Plaza; Whitestone; Pavilion; UA ovies at Sheepshead Bay; Main Street Cinemas; UA Crossbay Atrium; UA Hylan Plaza; UA Movies at Staten Island.

lace Vendôme
atherine Deneuve plays the alcoholic widow of a ebt-ridden gem dealer in this moody, well-paced ama directed by Nicole Garcia. Deneuve seems to ave grown into her world-weariness: She's radiantly dden here. • (Rainer; 8/38/00) (1 hr. 37 mins.; R) CC stside Playhouse.

Pola X
os Carax, bad boy of French cinema, directed this rtling free-form adaptation of Herman Melville's ovel *Pierre, or the Ambiguities,* and it's maddening, scinating, rapt. The film accomplishes what all ccessful literary adaptations must: It conveys the notions we felt when we read the book. Guillaume epardieu and Katerina Golubeva star as the brother d half-sister fated for destruction. • (Rainer; 8/11/00) (1 34 mins; R) CC Village East.

tcatcher
12-year-old boy (William Eadie) in Glasgow, estranged m his troubled family, finds solace by playing with the bris in canals. He soon befriends a 14-year-old girl o wants to teach him a thing or two about love. • (1 hr. mins.; NR) Quad Cinema; Lincoln Plaza Cinemas.

member the Titans
is syrupy, inspirational race-relations drama follows the e story of a high-school football coach (Denzel ashington) who becomes head coach when the local ool board in Virginia in 1971 is forced to integrate an -black school with an all-white school. The events y be true, but the treatment seems false. Washington is ginning to confuse playing admirable men with giving mirable performances. • (1 hr. 47 mins.; PG) CC Village st; CC Murray Hill Cinemas; CC Cinemas 1, 2, 3; Loews th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden ulevard Multiplex; Ridgewood; UA Movies at Sheepshead y; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; in Street Cinemas; UA Crossbay II; Atrium; UA Hylan Plaza.

A Room for Romeo Brass
Two 12-year-olds—one white (Ben Marshall), one black (Andrew Shim)—develop a stronger and stronger friendship as they both attempt to cope with their troubled family lives. • (1 hr. 40 mins.; R) CC Angelika Film Center; Lincoln Plaza Cinemas.

Sing-a-long Sound of Music
A truly terrifying concept. Audience members clad in tacky curtains scream out all their faves from the classic 1965 musical. Starring Julie Andrews, Christopher Plummer, and numerous fanatics dressed as brown-paper parcels all tied up with string. • (3 hrs.; G) Clearview's Waverly.

★ Sound and Fury
See Rainer, page 84. • (1 hr. 20 mins.; NR) Film Forum.

Stardom
Yet another scathing satire about fashion and celebrity. This one stars newcomer Jessica Paré as a nobody who's suddenly catapulted into superstar status and must learn to deal with media scrutiny. Directed by Denys Arcand (*Jesus of Montreal*). • (1 hr. 43 mins.; R) UA Gemini.

The Tao of Steve
In Jenniphr Goodman's directorial debut, Donal Logue plays Dex, a way-overweight rogue who still manages to be lucky with the ladies despite his size-44 jeans. Greer Goodman plays Syd, the one woman who's seemingly insusceptible to his charms. • (1 hr. 30 mins.; R) CC Village East.

★ A Time for Drunken Horses
See Rainer, page 84. (1 hr. 17 mins.; NR) Loews State.

Two Family House
Michael Rispoli stars as a discontent Staten Islander who aspires to move his family into a new house, and convert it into a bar-and-grill. Problem is, the current resident is a pregnant-and-due-any-second Irish immigrant (Kelly McDonald). • (1 hr. 44 mins.; R) The Screening Room; UA Union Square; UA Gemini; BAM Rose Cinemas.

Urban Legends: The Final Cut
More fresh-faced college students get slashed, splayed, and dismembered in this sequel to the tepid 1998 horror film. Co-stars Joseph (as in Joey) Lawrence—in itself, a reason to run. • (1 hr. 40 mins.; R) Kaufman Astoria Cinema.

Urbania
Something of a gay *After Hours,* director-screenwriter Jon Shear's film involves an insomniac (Dan Futterman) who becomes obsessed with a mysterious man, complete with tattoos, whom he sees on the street. He embarks on an endless search of Manhattan watering holes and runs into numerous eccentrics on the way. • (1 hr. 43 mins.; R) The Screening Room.

Venus Beauty Institute
A feisty beautician (Nathalie Baye) deals with her pressures at work with a bevy of one-night stands, until a passionate young man (Samuel Le Bihan) threatens to have her fall in love. • (1 hr. 52 mins.; NR) Clearview's Chelsea; Clearview's First & 62nd St.

The Watcher
James Spader stars as an ex-FBI agent who (surprise, surprise) comes out of retirement in the hopes of capturing his old nemesis, a creepy serial killer played by Keanu Reeves. • (1 hr. 32 mins.; R) CO Worldwide Cinemas.

Whispers: An Elephant's Tale
A live-action children's film in which a baby pachyderm experiences his coming-of-age. Voices provided by Angela Bassett, Anne Archer, and Joanna Lumley. • (1 hr. 12 mins.; G) Cinemart; Kaufman Astoria Cinema.

Woman on Top
Penélope Cruz stars as a spicy gourmet chef who likes to always be in control, whether she's dicing chilies or mounting men. When she moves from Brazil to San Francisco, she finds herself starring in a hit television show and causing numerous male hearts to flutter. • (1 hr. 33 mins.; R) CO Worldwide Cinemas.

★ The Yards
James Gray's second feature, about corruption and family in the mob scene in Queens, is mostly powerful, though it becomes overly familiar by the end and echoes *On the Wateifront.* The cast is amazing: James Caan, Joaquin Phoenix, Mark Wahlberg, Faye Dunaway, Ellen Burstyn, Charlize Theron. They set up a force-field that keeps you watching. • (Rainer; 10/30/00) (1 hr. 53 mins.; R) CC Angelika Film Center; Clearview's Chelsea West; CC Cinemas 1, 2, 3; Sony Lincoln Square; UA Astoria.

Manhattan

Below 14th Street

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Best in Show; Billy Elliot; A Room for Romeo Brass; The Yards.

CC Village East
189 Second Ave. (212-529-6799) • Almost Famous; Dr. T & the Women; The Legend of Drunken Master 2; Lost Souls; Loving Jezebel; Pola X; Remember the Titans; The Tao of Steve.

Cinema Village
22 E. 12th St. (212-924-3363) •Chutney Popcorn; Dark Days; Solas.

Clearview's Waverly
323 Sixth Ave., at W. 3rd St. (777-FILM#603) • The Contender; Sing-a-long Sound of Music.

Film Forum
209 W. Houston St. (212-727-8110) • Sound and Fury. (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave., at 11th St. (50-LOEWS#952) • Bamboozled; Book of Shadows: Blair Witch 2; Lucky Numbers; Meet the Parents; Pay It Forward.

Quad Cinema
34 W. 13th St. (212-255-8800) • The Broken Hearts Club; Just One Time; Live Nude Girls Unite!; Ratcatcher.

The Screening Room
54 Varick St. (212-334-2100) • George Washington; just one time; Two Family House; Urbania; The Valiant Ones. (See also "Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway (212-253-2225) • Once in a Life;

tograph courtesy of Kino International.

Bedazzled; The Contender; Dancer in the Dark; The Exorcist: The Version You've Never Seen; Girlfight; The Little Vampire; The Nightmare Before Christmas; Requiem for a Dream; Two Family House.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Bedazzled; Bedazzled; Dancer in the Dark; Remember the Titans.

Clearview's Chelsea
260 W. 23rd St. (777-FILM#597) • Bedazzled; Book of Shadows: Blair Witch 2; The Broken Hearts Club; The Contender; The Legend of Drunken Master 2; The Little Vampire; Lost Souls; Venus Beauty Institute.

Clearview's Chelsea West
333 W. 23rd St. (777-FILM#614) • Dr. T & the Women; The Yards.

Loews 19th St. East
890 Broadway, at 19th St. (50-LOEWS#858) • Almost Famous; Best in Show; Loving Jezebel; Lucky Numbers; Meet the Parents; Pay It Forward.

Loews Kips Bay Theatre
570 Second Ave. (505–6397#558) • Almost Famous; Best in Show; Book of Shadows: Blair Witch 2; The Contender; Dr. T & The Women; The Ladies Man; The Legend of Drunken Master 2; Loving Jezebel; Lucky Numbers; Meet the Parents; Pay It Forward.

42nd–60th Streets

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Dr. T & the Women; Remember the Titans; The Yards.

CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • The Legend of Drunken Master 2.

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Place Vendôme.

CC Sutton
205 E. 57th St. (212-759-1411) • The Little Vampire; The Nightmare Before Christmas.

Clearview's 59th Street East
239 E. 59th St. (777-FILM#615) • The Exorcist: The Version You've Never Seen.

Clearview's Ziegfeld
141 W. 54th St. (777-FILM#602) • The Contender.

CO Worldwide Cinemas
340 W. 50th St. (505-CINE#610) • Gladiator; Hollow Man; The Original Kings of Comedy; The Watcher; Woman on Top; X-Men.

Loews 42nd Street E Walk
42nd Street at Eighth Ave. (50-LOEWS#572) • Almost Famous; Best in Show; The Exorcist: The Version You've Never Seen; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Lucky Numbers; Meet the Parents; The Nightmare Before Christmas.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) • Book of Shadows: Blair Witch 2.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) • Pay It Forward.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) • Dancer in the Dark; Girlfight; A Time for Drunken Horses.

Paris Theatre
4 W. 58th St. (212-688-3800) • The Bridge.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (777-FILM#763) • Bedazzled; The Legend of Drunken Master 2; The Little Vampire; Remember the Titans.

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) • The Contender.

Clearview's First & 62nd St.
400 E. 62nd St. (777-FILM#957) • Almost Famou
Bedazzled; Book of Shadows: Blair Witch 2; Loving Jezebe
Meet the Parents; Venus Beauty Institute.

Clearview's Park and 86th St.
125 E. 86th St. (777-FILM#604) • Dr. T & the Wome
Loving Jezebel.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (50
LOEWS#704) • Lucky Numbers.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (5
LOEWS#698) • Best in Show; The Ladies Man.

Loews Orpheum 7
1538 Third Ave., at 86th St. (50-LOEWS#964) • Almo
Famous; Book of Shadows: Blair Witch 2; Lucky Number
Meet the Parents; Pay It Forward.

UA East
1629 First Ave., at 85th St. (212-249-5100) • T
Contender.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670)
Sculptress; Stardom; Two Family House.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (777-FILM#864) • Bedazzle

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (77
FILM#609) • Meet the Parents; Pay It Forward.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (77
FILM#613) • The Contender; Lucky Numbers.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63
Sts. (212-757-2280) • Calle 54; Dancer in the Dark; Geor
Washington; Goya in Bordeau; Ratcatcher; A Room
Romeo Brass; Solas.

Loews 84th Street
2310 Broadway, at 84th St. (50-LOEWS#701) • Bo
of Shadows: Blair Witch 2; The Little Vampire; The Lege
of Drunken Master 2; Loving Jezebel; Remember t
Titans.

New Coliseum
701 W. 181st St. (212-740-1545) • Bedazzled; Girlfig
Lost Souls.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-86
5728) • Bedazzled; The Ladies Man; Lost Souls.

Sony Lincoln Square
1998 Broadway, at 68th St. (50-LOEWS#638) • Alm
Famous; Best in Show; Billy Elliot; The Contender; Dr. T &
Women; Lucky Numbers; Meet the Parents; The Nightm
Before Christmas; Pay It Forward; The Yards.

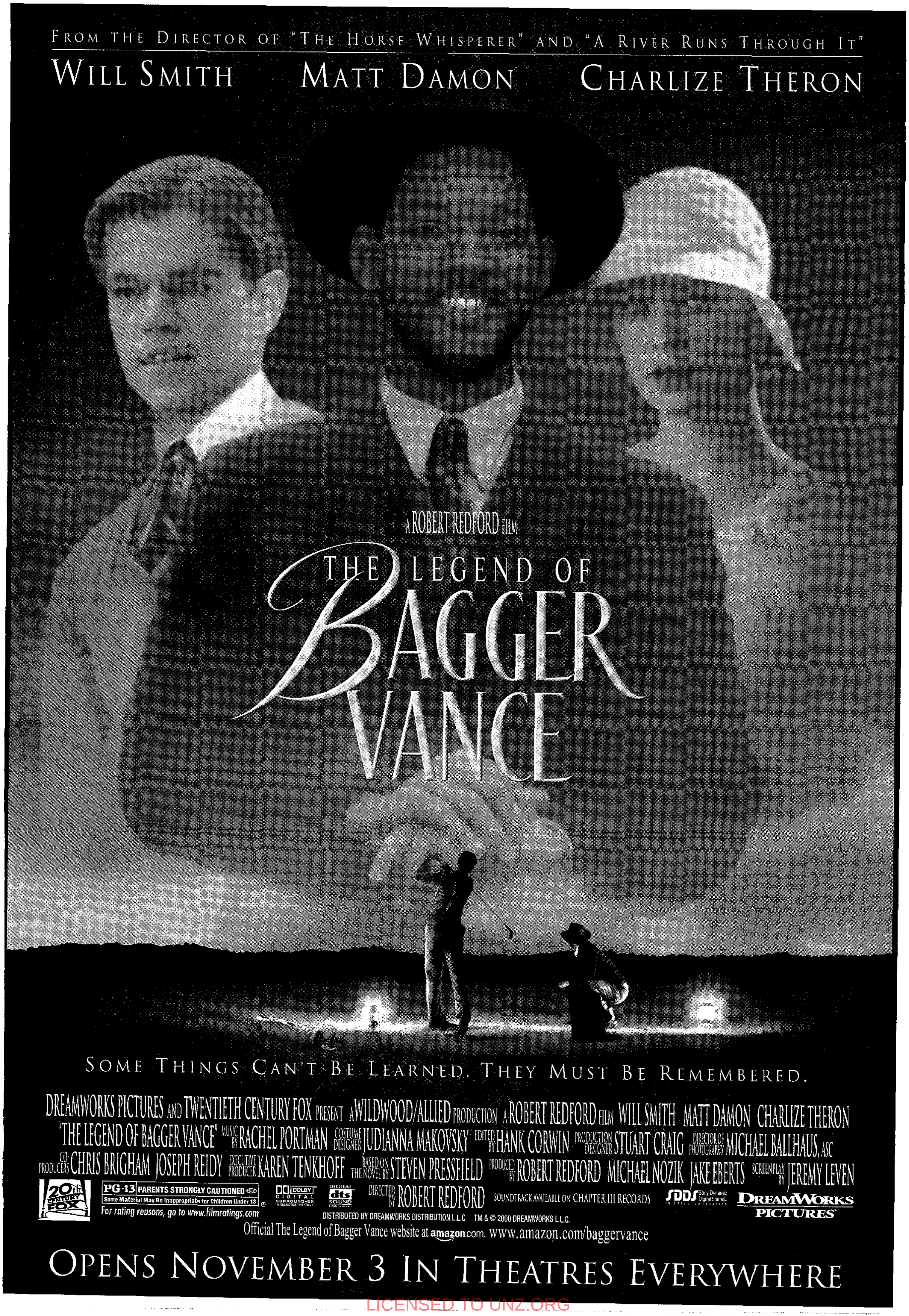
Revival of the Week

Talk *Soupe*

The Film Society of Lincoln Center is bravely showing *The Mother and the Whore* at the very end of its eleven-film retrospective **"Jean Eustache: Blue-Collar Dandy,"** even though most people won't really be interested in Eustache's other films until they've seen his most famous one. Released in 1973, and shot in 16-mm. black-and-white, *The Mother and the Whore* is a pitch-perfect ode to the slacker paradise that was Paris in the early seventies. For nearly four hours, a triangle of young, good-looking Parisians (pictured, from left, Jean-Pierre Léaud, Bernadette Lafont, and Françoise Lebrun) hang out, flirt, drink, have sex, listen to records, and talk-talk-talk. There is no end to the chatter, long arias of self-indulgence, cruel Gallic wit, pillow talk, and bitter post-sixties disillusion. Yet despite the length and the utter lack of conventional drama, it is deeply romantic and never boring. And though Eustache made other films—and they're all here, including the charming *Mes Petites Amoureuses*, an autobiographical film about children in a small French town—he could never surpass *The Mother and the Whore*, the *Citizen Kane* of the espresso-and-Gauloise set. Eustache committed suicide in 1981, a sad dénouement that retroactively deepens the already unforgettably romantic climax of a film that will always be one of the greatest and strangest pleasures in cinema. (See "Movies, Societies, Etc." for details.)

MARK HOROWITZ

Photograph courtesy of the Film Society of Lincoln Cen



FROM THE DIRECTOR OF "THE HORSE WHISPERER" AND "A RIVER RUNS THROUGH IT"

WILL SMITH MATT DAMON CHARLIZE THERON

A ROBERT REDFORD FILM

THE LEGEND OF BAGGER VANCE

SOME THINGS CAN'T BE LEARNED. THEY MUST BE REMEMBERED.

DREAMWORKS PICTURES AND TWENTIETH CENTURY FOX PRESENT A WILDWOOD/ALLIED PRODUCTION A ROBERT REDFORD FILM WILL SMITH MATT DAMON CHARLIZE THERON "THE LEGEND OF BAGGER VANCE" MUSIC BY RACHEL PORTMAN COSTUME DESIGNER JUDIANNA MAKOVSKY EDITED BY HANK CORWIN PRODUCTION DESIGNER STUART CRAIG DIRECTOR OF PHOTOGRAPHY MICHAEL BALLHAUS, ASC CO-PRODUCERS CHRIS BRIGHAM JOSEPH REIDY EXECUTIVE PRODUCER KAREN TENKHOFF BASED ON THE NOVEL BY STEVEN PRESSFIELD PRODUCED BY ROBERT REDFORD MICHAEL NOZIK JAKE EBERTS SCREENPLAY BY JEREMY LEVEN

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
For rating reasons, go to www.filmratings.com

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Official The Legend of Bagger Vance website at amazon.com. www.amazon.com/baggervance

OPENS NOVEMBER 3 IN THEATRES EVERYWHERE

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) • Bait; Bamboozled; Bedazzled; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; MVP: Most Valuable Primate; Pay It Forward; Remember the Titans.

Concourse Plaza
214 E. 161th St. (718-588-8800) • Bamboozled; Book of Shadows: Blair Witch 2; The Exorcist: The Version You've Never Seen; The Ladies Man;The Legend of Drunken Master 2; The Little Vampire; Lost Souls; Lucky Numbers; Meet the Parents; Remember the Titans.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Bamboozled; Book of Shadows: Blair Witch 2; Down 'N Dirty; The Exorcist: The Version You've Never Seen; The Ladies Man; The Legend of Drunken Master 2; The Little Vampire; Lost Souls; Loving Jezebel; Lucky Numbers; Meet the Parents; Pay It Forward; Remember the Titans.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Bamboozled; Once in a Life; Two Family House. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Bedazzled; Get Carter; The Legend of Drunken Master 2.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Croupier; Dancer in the Dark; Dr. T & the Women; MVP: Most Valuable Primate; Nurse Betty.

Opening

Men in Plaid

Is golf an adequate metaphor for life? Definitely in *The New Yorker's* poetry, and possibly in Robert Redford's *The Legend of Bagger Vance.* Matt Damon (above right) stars as an embittered war veteran who is lured, against his will, into shooting a few holes on a golf course. Before long, he's at the mercy of an overzealous caddy (played by the always overzealous Will Smith, above left), who teaches him the secret of the perfect stroke, which turns out to be the secret to the perfect life. We're hoping for Fresh Princeisms like "Golf *is* life, man. It's long and boring, but the pants are pretty cool." *The Legend of Bagger Vance* opens November 3.

CO Alpine
6817 Fifth Ave., at 69th St. (777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Bedazzled; The Ladies Man; MVP: Most Valuable Primate.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Bamboozled; Book of Shadows: Blair Witch 2; Digimon: The Movie; Down 'N Dirty; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; The Legend of Drunken Master 2; The Little Vampire; Lost Souls; Loving Jezebel; Lucky Numbers; Meet the Parents; Remember the Titans.

Pavilion
188 Prospect Park West (718-369-0838) • Bedazzled; Best in Show; Book of Shadows: Blair Witch 2; The Contender; Digimon: The Movie; The Little Vampire; Lucky Numbers; Meet the Parents; Pay It Forward.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Bedazzled; Get Carter; The Ladies Man; Remember the Titans.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Bedazzled; Book of Shadows: Blair Witch 2; Lost Souls; Meet the Parents.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Drunken Master 2; Bedazzled; Book of Shadows: Blair Witch 2; The Contender; The Little Vampire; Lucky Numbers; Meet the Parents; Pay It Forward; Remember the Titans.

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Bedazzled; Digimon: The Movie; The Legend of Drunken Master 2; Lost Souls; Meet the Parents; Remember the Titans.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Ladies Man; Lost Souls; MVP: Most Valuable Primate; Remember the Titans; Whispers: An Elephant's Tale.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Bamboozled; Book of Shadows: Blair Witch 2; Digimon: The Movie; The Exorcist: The Version You've Never Seen; The Ladies Man; The Little Vampire; The Legend of Drunken Master 2; Lost Souls; Lucky Numbers; Meet the Parents; P It Forward.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Bedazzle Lost Souls; MVP: Most Valuable Primate.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Almost Famou Best in Show; Get Carter; Girlfight; Lost Souls; Meet t Parents; Remember the Titans; Urban Legends: The Fir Cut; Whispers: An Elephant's Tale.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Almost Famou Bamboozled; Chicken Run; Dancer in the Dark; Left Lugga The Broken Hearts Club.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Bedazzled; T Contender; Digimon: The Movie; The Legend of Drunk Master 2; Lost Souls; Meet the Parents; Pay It Forwa Pokémon The Movie 2000; Remember the Titans.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-22 7702) • Almost Famous; Butterfly; Solomon and Gaen

Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (71 639-0012) • Get Carter; Girlfight.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (77 FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (777-FILM#733) • theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • The Contender; Exorcist: The Version You've Never Seen; The Ladies M The Legend of Drunken Master 2; The Little Vampire; M Most Valuable Primate; The Yards.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-102 Bedazzled; The Little Vampire.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Oz Park (718-848-1738) • Book of Shadows: Blair Witc The Legend of Drunken Master 2; Lost Souls.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (7 641-5330) • Bedazzled; The Ladies Man; The Little Vam Lucky Numbers; Meet the Parents; Pay It Forw Remember the Titans.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (7 544-5545) • Billy Elliot; Book of Shadows: Blair Witch 2; Contender; Dr. T & the Women; Meet the Parents; P Forward.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-771

Photograph by David Ja

edazzled; Dr. T & the Women; Lucky Numbers; Meet the arents.

A Movieworld
42-02 61st Ave., off Exit 31, Douglaston (718-423-200) • Bedazzled; Book of Shadows: Blair Witch 2; The ontender; The Little Vampire; The Legend of Drunken laster 2; Lucky Numbers; Meet the Parents.

taten Island

trium
80 Arthur Kill Rd., nr. Richmond Ave., Eltingville 18-317-8300) • Bedazzled; Book of Shadows: Blair itch 2; The Contender; Digimon: The Movie; Dr. T & The omen; The Exorcist: The Version You've Never Seen; cky Numbers; Meet the Parents; MVP: Most Valuable imate; Pay It Forward; Remember the Titans.

A Hylan Plaza
7 Mill Rd., at Hylan Blvd., New Dorp (718-351-305) • Bedazzled; Book of Shadows: Blair Witch 2; Meet e Parents; Pay It Forward; Remember the Titans.

A Movies at Staten Island
41 E. Service Rd., at Victory Blvd., Travis (718-33-9600) • Bedazzled; Book of Shadows: Blair Witch The Contender; The Ladies Man; The Legend of Drunken aster 2; The Little Vampire; Lost Souls; Lucky Numbers; eet the Parents; Pay It Forward.

useums, Societies, Etc.

merican Museum of the Moving Image
pening 11/4: "Visions of New York: Films From e 1960s Underground." 11/4: *Blonde Cobra* (1959); *laming Creatures* (1963); *Scotch Tape* (1962); *verstimulated* (1959); *Echoes of Silence* (1965); *Might rawlers* (1964). 11/5: *Warhol and Anger* (1964); *The ast Clean Shirt* (1964); *The Queen of Sheba Meets the tom Man* (1963). • 36-01 35th Ave., Astoria, Queens 18-784-0077). Tickets, $4.50–$8.50. Members and ildren under 4, free.

AM Rose Cinemas
eginning 11/2: "Hou Hsiao-hsien." 11/2: *A Time to ive and a Time to Die*. 11/3: *Flowers of Shanghai*. 11/4: *City of Sadness; Flowers of Shanghai*. 11/5: *The uppetmaster; Flowers of Shanghai*. • 30 Lafayette Ave., ooklyn (718-623-2770).

rooklyn Museum of Art
1/4: *The Candidate* (1972). 11/5: *The Iron Giant* 999). • 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 2; www.brooklynart.org); free.

lm Forum
hrough 11/30: "The British New Wave." 10/31: *ight Must Fall* (1964); *The Innocents* (1961). 11/1: *ance on a Wet Afternoon* (1964); *The L-Shaped Room* 963). 11/2: *Term of Trial* (1962); *The Angry Silence* 960). 11/3–11/4: *This Sporting Life* (1963); *Saturday ight and Sunday Morning* (1960). 11/5: *Georgy Girl* 966); *The Girl With Green Eyes* (1964). 11/6: *Poor ow* (1967); *The Leather Boys* (1963). • 11/209 W. ouston St. (212-727-8110); $9.

lm Society of Lincoln Center
he Walter Reade Theater) Beginning 11/1: "Jean stache, Blue-Collar Dandy." 11/1: *Une Sale Histoire* 977); *Santa Claus Has Blue Eyes* (1966); *Mes Petits moureuses* (1974). 11/2: *La Peine Perdue de Jean stache* (1997); *La Rosière de Pessac* (1968). 11/3: *eronymus Bosch's Garden of Delights* (1979); *Le chon* (1970); *Santa Claus Has Blue Eyes*. 11/4: *Les uvaises Fréquentations; Mes Petites Amoureuses*. 11/5: *eronymus Bosch's Garden of Delights; Les Photos Alix; Le Cochon*. 11/6: *La Peine Perdue de Jean stache; La Rosière de Pessac*. • 65 W. 65th St., plaza level 2-875-5600); $8.50, $5 members, $4.50 seniors, $3 ovies for Kids."

o Boots Pioneer Theater
/31–11/2: *Halloween* (1978). • 155 E. 3rd St. (212-4-3300); $9, $6 seniors.

VCA Cine-Club
rough 12/17: "Rainer Werner Fassbinder trospective." 11/4–11/5: *The Bitter Tears of Petra Kant* (1972). • 610 Lexington Ave., at 53rd St. (212-5-9717); $6 members, $7 nonmembers.

Trailers

NEW YORK STORY Woody Allen is "somewhere in the city" this fall directing his second DreamWorks picture, *The Curse of the Jade Scorpion*, but the venomous title is the only plot note he'll reveal; Allen also stars, alongside a mix of Woody veterans and newcomers, including **Dan Aykroyd, Helen Hunt, Wallace Shawn, David Ogden Stiers**, and **Charlize Theron**.

THE FIFTY-MINUTE HOUR Michael Douglas will play a psychiatrist who must save his kidnapped daughter in a New York minute in *Don't Say a Word*, New Regency's adaptation of the 1991 **Andrew Klavan** thriller; **Gary Fleder** (*Kiss the Girls, Things to Do in Denver When You're Dead*) will direct; shooting starts this month.

LIKE GRANDFATHER, LIKE SON **Robert De Niro** has his own parental nightmare in Warner Brothers' *City by the Sea*, which rolls this month in New York under director **Michael Caton-Jones** (*The Jackal, Doc Hollywood*); based on a 1997 *Esquire* article by **Mike McAlary**, *City* stars De Niro as NYPD detective Vincent LaMarca, whose father was executed for murder and whose son became the prime suspect in one of LaMarca's own homicide cases.

DREAM HOUSE **Kevin Kline** attempts to build a new house and a new life with his estranged family when he is faced with a terminal illness in New Line's *Life As a House*, which starts shooting later this month, directed by **Irwin Winkler** (*Guilty By Suspicion, At First Sight*) and co-starring **Kristin Scott Thomas** as Kline's wife.

KUROS CHARNEY

tographs by Andrea Renault/Globe Photos.

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BROWN *Continued from page 59*

New Yorkers, and it's worked spectacularly," Aoussou says, relaxing inside the plush bus, parked by the Tunnel during a recent test. "I'm expecting business to go through the roof when we start catering to the Europeans." Over several screwdrivers he's lined up on a table near the back of the bus, an Israeli named Rami talks about the city's nightlife. "I have been here a few times before, and things were just okay," he says. "But now the city is cleaner and the nightclubs are happening." He pauses and smiles. "Even if the mayor doesn't want them to."

Back at Cheetah, Mello is contemplating his business plan. "This is the life, innit?" he offers, putting his arm around Claire. "This is only the beginning for me: I want to start a Website where I'd arrange for hotel accommodations and nightlife connections for travelers. But my real dream is to open my own hostel, with a club right under it. And all you'd have to do is roll out of bed and go downstairs. That would be wicked!" Suddenly, two bottles of Moët champagne arrive at the table. "A toast!" Mello shouts. "To a mental night out!"

As D.J. Tony Humphries spins one exuberant house track after another, things *do* get a bit mental: Claire hops up and down on the banquette, champagne flute in hand, while several ecstasy pills are passed discreetly under the table. "Sometimes they'll ask me to sort them out," Mello says. "But I'm not a drug dealer. Getting that stuff is up to them."

Other tourists Mello has gotten into the club stop by his banquette, including Jade, a 23-year-old architect from London who came to New York for three days and liked the nightclubs so much she's stayed three *weeks;* Rob, a 22-year-old marketing manager from Glasgow who ticks off a list of his favorite New York parties; and Caitlin, a London student who enthuses about Centro-Fly D.J. Erick Morillo and angrily denounces the mayor's quality-of-life crackdown. "Giuliani should get his arse in here one night!" she yells over the music. "He'll see that it's a safer place to be than many other parts of the city." By 5 A.M., there's space at the bar and room on the dance floor. The couple from Germany headed out hours ago, presumably so they could squeeze in some sightseeing the next day, but "they won't make it too far tomorrow," Mello says with a cackle—maybe to the Statue of Liberty. He pauses and smiles. "But if you come out to the Roxy tomorrow night, I'll bet you'll see us there." ■

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cue

Theater

Edited by Logan Hi

Broadway

Previews and Openings

Betrayal

Director David Leveaux (last season's powerful revival of Tom Stoppard's *The Real Thing*) directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. This tense 1978 drama, one of Pinter's tightest plays, moves back through time to track a wife's seven-year affair with her husband's best friend to its almost heartbreakingly naïve beginning. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for an 11/14 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). Expect an eye-popping design from David Rockwell (Cirque Du Soleil Theatres). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. In previews for an 11/15 opening. • Circle in the Square, 1633 Broadway (212-239-6200).

Seussical

Barring the Broadway arrival of *Harry Potter Sings!,* Dr. Seuss may be the only children's brand with enough star power to battle Disney's troika of *The Lion King, Aida,* and *Beauty and the Beast.* But with high-camp appeal, the elastic David Shiner as the Cat in the Hat, and *Dirty Blonde*'s adorable Kevin Chamberlin as Horton, there's no doubt this musical, by Lynn Ahrens and Steven Flaherty (*Ragtime, Once on This Island*), will yank in more than just the kiddies. Director Rob Marshall has recently been called in to help Frank Galati juice up the tuner after mixed out-of-town reviews. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/30 opening. $25–$85. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

The Tale of the Allergist's Wife

Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilize nervous wreck since the death of her therapist. If yc seek an ideal cast, look no further. Linda Lavin, f whom the admiring Busch wrote Marjorie as, he say a kind of King Lear, is that and more: Lady Macbet Willy Loman, Lydia Languish, and, better yet, hers at her dizzying best. (Simon: 3/13/00.) Also starri Tony Roberts and Michelle Lee. $30–$70. Mon.–S at 8, Wed. and Sat. at 2. In previews for an 11/2 ope ing. • Barrymore Theatre, 243 W. 47th St. (212-239-620

Now Playing

Aida

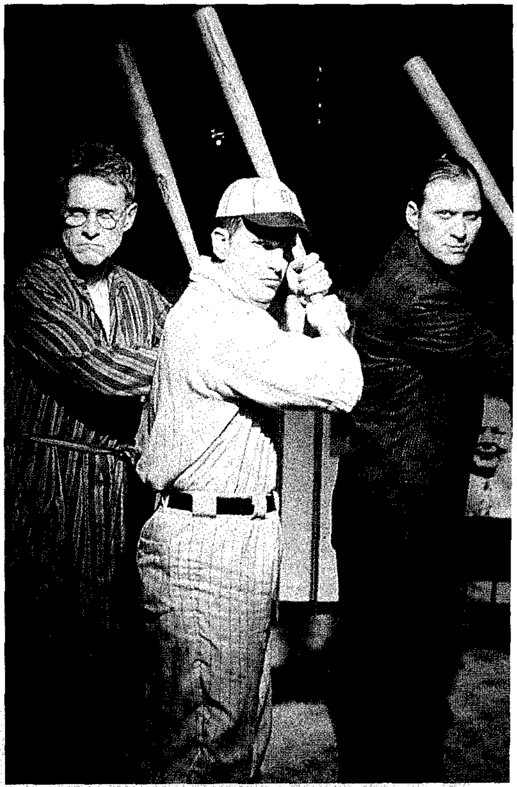
The epic musical about the love affair between a N bian slave and a cute Egyptian. $25–$70. Tues.–Sat. 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 15 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun

Cheryl Ladd plays Annie Oakley, the sharp-tongue sharpshootin' gal from Cincinnati. $35–$80. Tues.–S at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theat 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Previews

Hit Show



You think Roger Clemens is nasty? The subject of Lee Blessing's 1989 drama **Col** once jumped into the stands to beat up a noisy fan *who had crippled hands.* Blessin play, in which three actors play Cobb at different ages, garnered generally positive views but meager audiences in its short run this spring. One of the actors, Matth Mabe (pictured, center, with Michael Cullen, left, and Michael Sabatino), worked an understudy on *The Iceman Cometh* and invited that production's star, Ke Spacey, to a performance. Impressed, Spacey decided to pay it forward, donati cash to extend the first run by two weeks, and he's co-producing its quick revival. previews for a November 8 opening. (See "Off Broadway.")

Photograph courtesy of Melting Pot The

eauty and the Beast
isney's beast is back (no, not the mouse). $25–$85.
/ed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30.
Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

abaret
he Roundabout is to be roundly applauded for re-
eating Sam Mendes's 1993 London production,
/en if with some diminishment. This revival has
ough to satisfy all but the most fastidious. (Simon:
'30/98.) Now starring Matt McGrath (*Hedwig*) and
a Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun.
2 and 7. • Studio 54, 254 W. 54th St. (212-239-6200).

nicago
was a gamble to transfer the Encores! production of
is musical to Broadway, but since it's about women
ho kill their men and the mercenary lawyer who
ts them off, gambling seems like the merest pecca-
llo. Every bosom, pelvis, and long leg is in business
keep the women in the audience identifying, the
en panting. (Simon: 11/30/98.) Now featuring Jas-
ine Guy and Charlotte D'Amboise $20–$85. Mon.,
ies., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Shu-
rt, 225 W. 44th St. (212-239-6200).

ontact
is is billed as "a dance play by Susan Stroman and
hn Weidman," with what little there is of a play
ostly by Weidman and the variety and plenitude of
e dancing all Stroman. Its two shorter pieces and
ncluding longer one are of uneven merit but never
thout interest. Backed up by a terrific ensemble,
eborah Yates triumphs as the girl in yellow; as
ncer, actress, woman, she is headed for a manifest ca-
er. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8,
ed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian
aumont Theater, 150 W. 65th St. (212-239-6200).

openhagen
major hit in London, Michael Frayn's heady play
out what might have happened when German
ysicist Werner Heisenberg visited Niels Bohr in
41 stars Philip Bosco, Blair Brown, and Michael
ampsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2,
n. at 3. • Royale Theatre, 242 W. 45th St. (212-239-
00).

ie Dinner Party
e Simon, p. 88. $20–$65. Tues.–Sat. at 8, Wed. and
t. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St.
2-239-6200).

rty Blonde
ash actress-author Claudia Shear stars in her de-
htful play about two Gotham singles who meet at
e grave of Mae West, sampling delicious vignettes
m the life of the woman who said, "I'm no angel,
t I've spread my wings a bit." $55–$65. Tues.–Sat. at
Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre,
0 W. 44th St. (212-239-6200).

sse
ribute to the late choreographer-director. $65–$80.
on., Tues, and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat.
2. • Broadhurst Theatre, 235 W. 44th St. (212-239-
00).

e Full Monty
ord of mouth is strong on this musical adaptation of
1997 film about desperate, destitute men who
/e nothing to lose but their underwear. Music and
ics by David Yazbek; book by Terrence McNally;
ected by Jack O'Brien. $31–$86. Mon.–Sat. at 8,
d. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th
(212-239-6200).

re Vidal's The Best Man
1959, Vidal set out to write a tough play that
uld, he says, "explain to the republic the kind of
ople who are presidential and why." Chris Noth and
lding Gray play opposing presidential candidates,
ned by Elizabeth Ashley, Charles Durning, Chris-
e Ebersole, Jonathan Hadary, and Michael Learned.
–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. •
ginia Theatre, 245 W. 52nd St. (212-239-6200).

kyll & Hyde
w starring David Hasselhoff. $45–$80. Tues.–Sat. at
/ed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. • Ply-
uth Theatre, 236 W. 45th St. (212-239-6200).

s Me, Kate
h a score jammed with some of the best-known
ater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thênardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon
A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 12/31. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's blockbuster. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

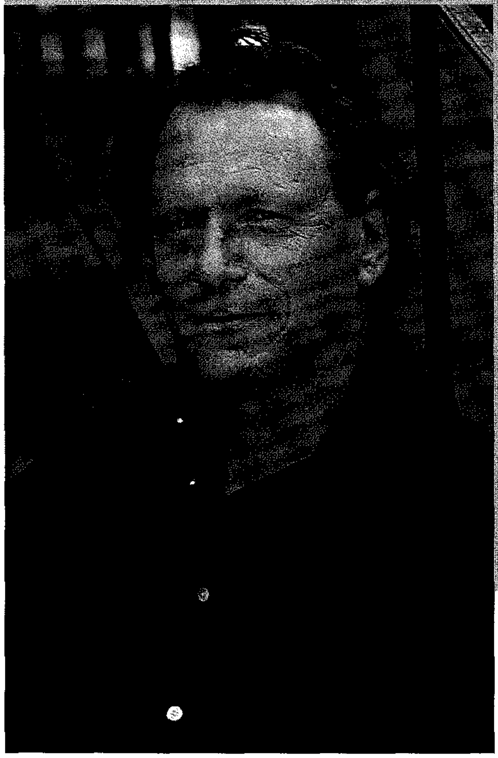
Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème*. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Opening

The Practice

Michael Weller (pictured) admits to eavesdropping on his wife's telephone calls. "I was snooping," he says, "when I heard her talking to this friend whose husband worked at a law firm. And as I crossed the kitchen, I knew that what I was hearing was a play." The resulting drama, **Buying Time**, is the tale of a well-intentioned firm torn between pro bono work and corporate allegiances. Weller spent months befriending the attorneys at a "very famous law firm that I can't name," but, he says, "because I first heard about it through this domestic situation, I immediately had this way to treat something that might be called politics without making it dry." Weller, of course, has had great experience documenting the "politics of the personal" as one of the baby boom's chief documentarians and the author of the screenplays for *Ragtime* and *Hair*, and plays like *Moonchildren*. If he's learned anything, he says, "it's that politics aren't at all the point" of good drama. He considers *Buying Time* to be "a fast-moving, entertaining piece" in a current theater scene that, he says, often overlooks suspense and similar entertainment values. "Film and television have really captured the flag," he laments. "When I've taught playwriting courses, young playwrights think those things are for other media—that we don't do that in plays." For his own part, Weller says, "if my aunt Pat could come to this play and be happy, then I've done my job." Previews begin November 1. (See "Off-Off Broadway.") L.H.



ograph by Jonathan Slaffer.

Previews

Live Sex Show

Yes, David Hasselhoff's traded in his Speedo for Hyde's cloak, but if you're looking for some star pull Off Broadway, you can do no better than *Boys Don't Cry*'s Chloë Sevigny (second from right, with cast). She'll headline Joe Orton's dark sex farce **What the Butler Saw**, in which her co-star, Lisa Emery (second from left), screams, "The world is full of naked men running in all directions!" A timely and trenchant observation, in light of the *Naked Boys Singing* nude-crooning challenge recently delivered to *The Full Monty*'s cast. (See "Off Broadway.")

Riverdance
The Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

Saturday Night Fever
Flared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Swing!
The dance marathon continues. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Off Broadway

Previews and Openings

Alice in Bed
Avant-garde darling Ivo van Hove directs Joan MacIntosh and Jorre Vandenbussche in Susan Sontag's drama about Alice James, the sister of novelist Henry James and philosopher William. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. In previews for an 11/5 opening. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

Barrio Babies
This satirical new musical by Luis Santeiro and Fernando Rivas gleefully rips apart celluloid stereotypes by following a Latino screenwriter to Hollywood. $50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for an 11/12 opening. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Class Act
The MTC presents a new musical that reassembles many of the works lyricist Ed Kleban, the man who wrote the lyrics for *A Chorus Line*. Carolee Carmello, Jonathan Freeman, Randy Graff, and Julia Murney star. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for an 11/9 opening. Through 12/3. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Cobb
Lee Blessing's suddenly timely play about the baseball icon. $45. Tues.–Sat. at 8:30, Sun. at 7:30, Sun. at 3:30. In previews for an 11/8 opening. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Comic Potential
When Alan Ayckbourn's new comedy wowed London last year, actress Janie Dee took home the Olivier, Evening Standard, and Critics Circle awards. She'll arrive at the MTC to play Jacie Triple Three, a robotic actoid hired by a struggling screenwriter in Ayckbourn's farcical future. $55. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for an 11/16 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by multiple Emmy winner Chuck Rangberg. $45. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/9 opening. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

Game Show
Director Mark Waldrop's cast will simulate a live TV broadcast and select audience members to compete for cash and prizes. Meanwhile, audience members who aren't competing onstage get to watch the hosts' backstage antics. $49.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Gershwin's American Rhapsody
A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. $40–$55. Wed.–Fri. at 8, Thurs. at 2, Sat. at 5 and 10:15, Sun. at 2. In previews for an 11/10 opening. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

The Head: A Disembodied Comedy
A screwball comedy set in an underground laboratory in the 1930s. $35. Tues.–Sun. at 8, Sun. at 4. In previews for an 11/3 opening. • Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).

Kit Marlowe
David Grimm's new biographical play about playwright Christopher Marlowe is directed by Brian Kulick (*The Winter's Tale*). $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Previews begin 10/31 for an 11/19 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

Living in the Wind
Michael Bradford's new romantic drama about two former slaves stars Cheryl Freeman and Chad L. Coleman. $30. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/13 opening. • American Place Theater, 111 W. 46th St. (212-239-6200).

Strictly Personal
A comedy about dating and personals by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. In previews for a 11/8 opening. • Soho Playhouse, Vandam St. (212-239-6200).

What the Butler Saw
Chloë Sevigny headlines Joe Orton's black sex far $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previe begin 10/31 for a 11/12 opening. Through 12/10 New Group Theatre @ St. Clements Church, 423 W. 46 St. (212-279-4200).

Now Playing

The Beginning of August
Mary Steenburgen stars in To Danaghy's family drama. $35–$4 Tues.–Sat. at 8, Sat. at 2, Sun. at and 7. Through 11/12. • Atlantic Tl ater, 336 W. 20th St. (212-239-6200

Berlin to Broadway with Ku Weill
A new revue directed by Hal mons. $45. Mon., Tues., Sat. at Fri. at 10:30, Sun. at 7:30, Wed. at Sat. at 2, Sun. at 4:30. $45. Mo Tues., Fri., Sat. at 8, Sun. at 7: Wed. at 3, Sat. and Sun. at 4:3(Triad Theatre, 158 W. 72nd St. (2 239-6200).

Big Potato
Arthur Laurents, author of t books for *West Side Story* and *G sy*, and numerous plays and scree plays, alights at the Jewish Reper ry Theatre for the premiere of dark comedy about a Quee beautician who captures a Nazi v criminal in her beauty parlor. I Laurents himself says the produ tion is not very good. $40–$4 Tues.–Thurs. and Sat. at 8, Sun. 7, Wed., Sat., and Sun. at 2. Throu 11/5. • Duke Theatre, 229 W. 42nd (212-239-6200).

Blue Man Group: Tubes
Smart silliness. $45–$55. Tue Thurs. at 8, Fri. at 7 and 10, Sat. at 7, and 10, Sun. at 4 and 7. Open 11/17/91. • Astor Place Theatre, 4 Lafayette St. (212-254-4370).

Boys Don't Wear Lipstick
In this solo show, Brian Belovitch recalls his atypi life, in which he, with a some medical assistance, l came Tish and lived happily as an army bride bef returning to Gotham's cabaret circuit. $20–$ Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. • Pl ers Theatre, 115 Macdougal St. (212-239-6200).

Charles Bukowski's South of No North
The 29th Street Rep revives its successful adaptat of stories by the literary pubcrawler. $35. Wed.–M at 8. • 29th Street Rep Theatre, 212 W. 29th St. (212-4 0575).

The Countess
Gregory Murphy's love triangle costume drama. $ $55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. • Lambs T atre, 130 W. 44th St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, almost entirely airborne. $37.50–$45. Tues.–Fri 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • D Roth Theatre, 20 Union Square East, at 15th St. (239-6200).

Dinner With Friends
Karen and Gabe, international food writers, are giv a dinner for their friends Beth and Tom, which T doesn't attend. It emerges from the heartbroken B that her husband has left her for another wom There is skillful construction here, as well as keen p chological insight. (Simon: 11/22/99.) Winner of Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A M summer Night's Dream*, with even looser morals. fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30.

Photograph by Carol Ro

lamingo, 547 W. 21st St. (212-307-4100).

'he Fantasticks
'he musical perennial. $36.50–$39. Tues.–Fri. at 8, at. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. Sullivan St. Playhouse, 181 Sullivan St. (212-674-838).

orbidden Broadway 2001: A Spoof Odyssey
;erard Alessandrini's newest update of his long-running musical spoof. $49.50. Mon. and Wed.–Sat. at :15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and rink available, optional. • Stardust Theatre, Broadway at lst St. (212-239-6200).

· Guys Named José . . . and Una Mujer Named laria
our Latino guys fight to put together a song-and-ance revue that confounds stereotypes. 37.50–$47.50. Tues.–Sat. at 8, Sun. and Sat. at 3, Sun. : 7:30. • Blue Angel Theatre, 323 W. 44th St. (212-239-200).

ully Committed
or the price of an entrée, Becky Mode serves up all ıe splendors and miseries of restaurant life prepared › a fare-thee-well. Smartly directed by Nicholas lartin, this play is a day in the life of Sam, the ɔung man and struggling actor who works the ·servation phones in a four-star restaurant. (Simon: ⁄17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at and 7. • Cherry Lane Theatre, 38 Commerce St. (212-39-6200).

odspell
he messiah in midtown. $45–$50. Mon.–Sat. at 8, ⁄ed. and Sat. at 2. • Theatre at Saint Peter's Church, 619 ·xington Ave. at 54th St. (212-239-6200).

he Gorey Details
. new musical based on the spooky stories of Ed-·ard Gorey, with music by Peter Matz and direc-on by Daniel Levans. $45. Tues.–Sat. at 8, Sat. at :30, Sun. at 3 and 7. • Century Center, 111 E. 15 St. ·12-239-6200).

reen Fields
ypora Spaisman and Shifra Lerer star in the Yid-ish classic, directed by Bryna Turetsky. $18–$30. ⁄ed. at 2 and 7, Thurs. at 7, Sat. at 8, Sun. at 2 and :30. • Mazer Theater, 197 E. Broadway (212-279-200).

ard Feelings
he Women's Project presents a new comedy by eena Beber about a struggling electrolysist. $36. ıes.–Sat. at 8, Sun. at 3. Through 11/4. • Women's ɔject Theatre, 424 W. 55th St. (212-239-6200).

ıe Hostage
ıe Irish Repertory presents Brendan Behan's dark medy about a British soldier held captive by a for-er IRA commander. $35–$40. Tues.–Sat. at 8, Sat. d Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. l2-727-2737).

.ove You, You're Perfect, Now Change
s a daring innovation, perhaps, but this musical vue is about what, in the context of most con-nporary musicals, seems an amusingly quaint bject these days—heterosexual love. $49.50–$55. on., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, n. at 3 and 7:30. • Westside Theatre, 407 W. 43rd (212-239-6200).

It Ain't Nothin' But the Blues
This Tony-nominated musical about the history of the blues has been scaled down to fit inside the 499-seat B.B. King Blues Club. $50. Mon.–Wed. at 8, Wed. at 2, Sun. at 3 and 7. • B.B. King Blues Club, 243 W. 42nd St. (212-239-6200).

Jitney
This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in Pittsburgh in 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. • Union Square Theatre, 100 E. 17th St. (212-505-0700).

Juno and the Paycock
Set during the Irish Civil War, Sean O'Casey's 1924 drama tracks a poor family living in a Dublin tenement who are informed of an inheritance, and drop cash like Puffy before learning, tragically, that their anticipated fortune is just a pittance. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

Onstage

Far From the Madding Crowd

With all the rapid-fire openings on Broadway, it's easy to overlook Off-Off Broadway, but this week, three very promising offerings make their downtown debuts. At the Kitchen, the Chicago-based multimedia performance group Goat Island arrives after a critically acclaimed world tour to present **The Sea & Poison,** a meditation on poisons in pop culture, November 2 to 4. At the Connelly Theatre, Ellen Beckerman & Company kick off three weeks and thirteen productions at the impressive **Chekhov Now Festival** (pictured at left) on November 1. And playwright Kirk Wood Bromley, who has wowed audiences with the audacious wordplay of *Midnight Brainwash Revival* and *The American Revolution,* returns to the stage with **The Death of Don Flagrante Delicto** (pictured, top), a twisted tale about a mad southern plantation owner who stages an overwrought drama for a literally captive audience composed of a Yankee nurse, a Confederate soldier, and a freed slave. Through November 19. (See "Off-Off Broadway.")

Kwaidan
The experimental pioneer Ping Chong revives his triptych of Japanese ghost stories. $10–$25. Fri. at 7, Sat. at 2 and 7, Sun. at 12 and 5. Through 11/5. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Les Mizrahi
Isaac Mizrahi sings, dances, and sews with a jazzy trio. Richard Move (*Martha@Mother*) directs. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. Through 11/25. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Lifegame
In this delightful improvisational piece by the Improbable Theater, the people responsible for last year's delightfully kid-averse *Shockheaded Peter* will be interviewing practical strangers and acting out scenes from their lives. $25–$37.50. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).

Marcel Marceau
The master mime returns for three weeks. Through 11/12. Call for schedule. • Kaye Playhouse at Hunter College, 695 Park Ave., at 68th St. (212-772-4448).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Other People
A poet-stripper, an aspiring playwright, and a hustler meet in the East Village. $25. Tues.–Fri. at 7:30, Sat. at 2 and 7:30, Sun. at 2 and 7. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. • Reprise Room at Dylan's, 245 W. 54th (212-239-6200).

Patti Lupone's Matters of the Heart
Lupone in concert. Sun. and Mon. at 8. Through 12/17. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

A Place at the Table
Director Michael Sexton, who directed last year's terrific *Trudy Blue,* returns to the MCC with Simon Block's comical tale of television politics. $35. Tues. at 7, Wed.–Sat. at 8, Sat. at 3. • MCC Theater, 120 W. 28th St. (212-727-7765).

Red Roses and Petrol
Joseph O'Connor's new play, directed by Neal Jones, boasts a cameo by Frank McCourt. $35–$40. Tues.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Roberto Zucco
Bernard Marie Koltes' brutal French tragedy is directed by Daniel Safer (*The Visit, Hamletmachine*). $18. Wed.–Sat. at 8. Through 11/18. • Currican Theater, 154 W. 29th St. (212-539-3899).

Stomp
As the title implies, a loud, aggressive show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at

›tographs: top, by Aries Photography; bottom, by Benjamin Heller.

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3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Stranger

Kyra Sedgwick and David Straitharn star in a new play by Craig Lucas about two strangers who meet on a plane. $45. Tues.–Fri. at 8, Sat. at 5 and 9. Through 11/19. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Syringa Tree

Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tabletop

Two Davids, Story and Mamet, have popularized the workplace play, a genre to which Rob Ackerman now contributes his highly estimable *Tabletop.* We are in the photographic studio of Marcus Gordon, a slipping leader in the field, nervous perfectionist, slave driver wielding the foul-mouthed insult like a bullwhip. Needed, for a product called Fruit Freeze, is a "pour shot," to be followed by a "heroic beauty shot." Something always goes wrong: An apple gets bruised, that swirl collapses, tempers fray. The set could easily be a functioning studio, as lovingly lighted by Jack Mehler as if it were a cup of Fruit Freeze. Six terrific actors combine into an ensemble perhaps even greater than its parts. (Simon: 8/14/00.) $47.50. Mon., Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Tallulah Hallelujah!

Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Tovah Feldshuh's up first in her new show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Texts for Nothing

Bill Irwin directs and stars in this new production based on Samuel Beckett's short prose. $25–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Tony 'n' Tina's Wedding

A wedding at St. Luke's Church, 308 W. 46th St., then a reception at Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St., with Italian buffet, champagne, and wedding cake. With more than 4,000 performances, it's lasted longer than many real marriages. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. • (212-239-6200).

The Unexpected Man

See Simon, p. 88. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/31. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

The Vagina Monologues

Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. Through 11/5: Susie Essman, Robin Givens, and Donna Hanover. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques

Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the 1950s, as the United States began its military exercises. The playwright, Jorge González, is the recent winner of the 2000 Nuestras Voces playwrighting contest. His play will be performed in repertory at Repertorio Espanol with several other performances, including several by the renowned flamenco dancer Pilar Rioja. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Off-Off Broadway

Buying Time

In Michael Weller's new play, two partners in a law firm are torn between public-interest work and the influence of a greedy tycoon. $15. Wed. and Thurs. at 7, Sat. at 8, and Sun. at 2 and 7. 11/1–12/3. • New 14th St. Y, 344 E. 14th St. (212-206-1515).

Chekhov Now Festival

Three weeks and thirteen productions. The festival also offers panel discussions, art installations, and Saturday-night vodka cabarets. $12. Call for schedule. • Connelly Theater, 220 E. 4th St. (212-414-7773).

Company

For this Rude Mechanicals adaptation of som Samuel Beckett's prose pieces, you'll be asked to li down, blindfold yourself, and pretend you're the sta $15. Wed. and Thurs. at 8, Fri. and Sat. at 7 and 9:3 Sun. at 7. • Access Theatre, 380 Broadway at White S (212-414-5136).

The Cradle Will Rock

Mark Blitzstein's lefty 1937 musical. $24–$3 Thurs.–Sat. at 8, Sun. at 3. Through 11/16. • Bouw erie Lane Theatre, 330 Bowery (212-677-0060).

Crave

Deboarah Harry stars in this Axis Company produc tion of London playwright Sarah Kane's newe work. $25. Wed.–Sat. at 8. Through 12/23. • Axis The atre, 1 Sheridan Sq. (212-807-9300).

Dahling

Gareth Hendee directs the latest start-up in the bu geoning Tallulah Bankhead industry. A cast of eig revive the life of the raunchy lady. $15. Wed.–Sat. 8. • Grove Street Playhouse, 15 Grove St. (212-358-5812

The Death of Don Flagrante Delicto

The newest work by beloved downtown talent Ki Wood Bromley (*Midnight Brainwash Revival*) is set a southern plantation in 1865. A maniacal plantatio owner stages a bizarre play for a literally captive a dience: a Yankee nurse, a Confederate soldier, and freed slave. $12–$15. Thurs.–Sun. at 7:30. Throug 11/19. • Greenwich Street Theater, 547 Greenwich S (212-501-4528).

Doll

The ridiculous Theatre Couture presents *A Dol House* in the idiom of Ken and Barbie, starring She ry Vine and Candis Cayne, with puppetry by Ba Twist. $15–$20. Wed.–Sun. at 7:30. Through 11/1 • P.S. 122, 150 First Ave. (212-477-5288).

The Exonerated

Monday-night readings of interviews with eleve innocent people who spent time on Death Ro Tim Robbins, Susan Sarandon, and others read t first night. Bring Dubya! 10/30, 11/6, and 11/13 8. • 45 Bleecker, 45 Bleecker St. (212-307-4100).

Fame Takes a Holiday

A new comedy about a four-woman comedy grou with musical numbers, by Cassandra Danz, Ma Fulham, and Warren Leight (*Side Man*). $1 Thurs.–Sat. at 8, Sun. at 3:30. Through 11/19. • MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Highway to Tomorrow

The outstanding experimental theater troupe Elev tor Repair Service debuts its new show, a stran reinterpretation of Euripides' *The Bacchae.* $15–$2 Wed.–Sun. at 8. Through 11/19. • here, 145 Sixth Av at Dominick St. (212-647-0202).

The International Toy Theater Festival

A big festival of tiny toy works, including the 19 film *Robot* and productions by Great Small Work Tiny Ninja Theater, and others. $15. 11/2–11/1 Thurs. at 7, Fri. and Sat. at 7 and 10:30, Sun. at 1, and 7. • here, 145 Sixth Ave. (212-647-0202).

The Lady From the Sea

For the sixth installment of the Ibsen Series at t Century Center. $15. Wed.–Sat. at 8, Sun. at 3. • Ce tury Center Ballroom Theatre, 111 E. 15 St. (212-982-678

The Merchant of Venice

Eve Adamson directs Shylock and friends. $24–$4 Thurs.–Sat. and some Wed. at 8, Sun. at 3. Throu 12/14. • Bouwerie Lane Theatre, 330 Bowery (212-6 0060).

The Sea & Poison

An exploration of poisons in pop culture. $1 11/2–11/4 and 11/9–11/11 at 8. • The Kitchen, W. 19th St. (212-255-5793).

The Seagull

Giancarlo Nanni of Rome's Teatro Vascello direct surreal adaptation of Chekhov's classic. $15–$2 Thurs.–Sun. at 8, Sun. at 3:30. Through 11/5. • MaMa E.T.C., 74A E. 4th St. (212-475-7710).

The Twilight of the Golds

Risa Morimoto directs a revival of the 19 Jonathan Tolins drama. $12. Thurs., Sat., and Sun. 8, Fri. at 8:30. 11/3–11/19. • Greek Cultural Cen 27-18 Hoyt Ave. So., Queens (718-726-7329).

Art

Edited by Edith Newhall

alleries

olos

adison Avenue and Vicinity

rnst Caramelle
orks in which the passing of time is a central el-ment, including the artist's "gesso pieces," gessoed ood panels on which layers of watercolor are ainted and removed, and "sun-pieces" made by lacing stencils on a sheet of colored construction aper and leaving it in a sunny window for onths; through 11/18. • Markey, 42 E. 76th St. 12-517-9892).

Ray Parker
Large-scale paintings made between 1958 and 1965 composed of only a few abstract shapes and referred to by the artist as "the simple paintings"; through 11/25. • Washburn, 20 W. 57th St. (212-397-6780).

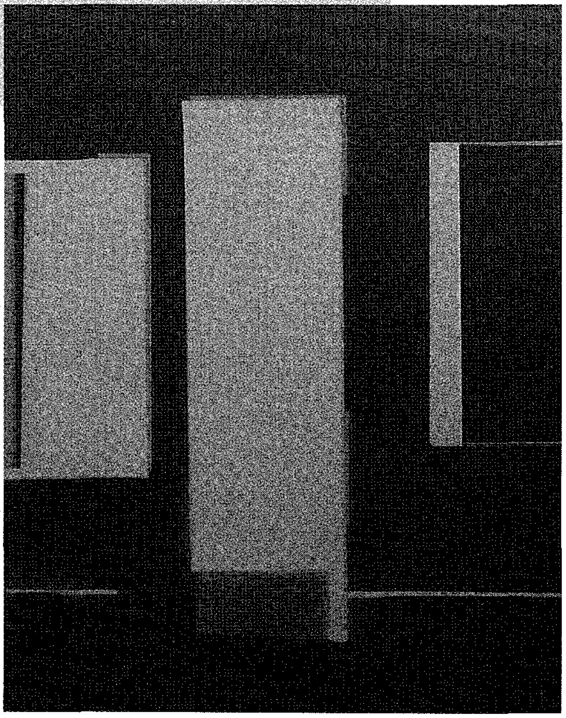
Jaume Plensa
Two sculptural installations that employ light and sound to explore emotional conflict and duality; through 12/22. • Lelong, 20 W. 57th St. (212-315-0470).

Frank Stella
Polychrome aluminum and mixed-media reliefs alluding to a series of love letters from the writer Heinrich von Kleist to the object of his unrequited affection; through 12/22. • Mathes, 41 E. 57th St. (212-752-5135).

Talent

aded Glory

Like his fashion-designer compatriot Helmut Lang, Austrian artist **Ernst Caramelle** has a sorcerer's touch with ordinary materials. His "sun-pieces" (below, *Untitled*, 2000), for instance, start out as sheets of colored construction paper atop which Caramelle has arranged stencils. Then he places them on a sunny windowsill. A few months later, the exposed paper has bleached out, leaving the cutout shapes in vivid contrast. At Lawrence Markey Gallery, 42 East 76th Street; through November 18.



rtesy of Lawrence Markey Gallery.

enri Michaux
ore than 60 works on paper dating from the fores to the seventies by the French artist and poet 899–1984) known for his intricately detailed dections of minute organic shapes and repeating tterns; through 11/25. • Werner, 4 E. 77th St. (212-38-1623).

ászló Moholy-Nagy
hotograms, photographs, drawings, prints, collages, d ephemera by the Hungarian-born artist who beme the founding director of the New Bauhaus in hicago in 1937; through 12/22. • Ubu, 16 E. 78th St. 12-794-4444).

ume Plensa
orks in various media that explore themes of duali- in nature, music, language, and the visual arts; rough 12/2. • Gray, 1018 Madison Ave. (212-472-8787), d Lelong, 20 W. 57th St. (212-315-0470).

illem de Kooning
lected paintings and sculptures from 1964 to 1973; rough 12/2. • C&M, 46 E. 78th St. (212-861-0020).

7th Street Area

san Hartnett
cent work; through 11/25. • Danese, 41 E. 57th St. 2-223-2227).

vid Hockney
ints chronicling the artist's travels from England to United States to Mexico; through 1/6/01. • Shee- n, 20 W. 57th St. (212-489-3331).

nald Judd
ll and floor sculptures made during the final years the artist's life; through 11/25. • PaceWildenstein, 32 57th St. (212-421-3292).

B. Kitaj
intings and drawings alluding to film, literature, d history while creating an autobiographical rrative of the artist as Jew in modern society; ough 12/2. • Marlborough, 40 W. 57th St. (212-1-4900).

David True
Cartoonlike paintings on themes of confrontation, anticipation, and discovery; through 11/18. • De Nagy, 724 Fifth Ave. (212-262-5050)

Tom Wesselmann
A series of metal cutouts based on the blue nude of Matisse's famous 1952 piece; 11/1–12/9. • Helman, 20 W. 57th St. (212-245-2888).

SoHo and TriBeCa

Willie Birch
Life-size paintings of people in the artist's native New Orleans; through 12/22. • Ross, 568 Broadway (212-343-2161).

Kim Dingle
Oil paintings that depict the artist's alter-ego Priss Girls as they skip school and raise a ruckus in an adult-free world; 11/2–12/22. Sperone Westwater, 142 Greene St. (212-431-3685).

Robert Harms/Wade Hoefer
Abstract paintings/Works on paper. Through 11/25. • Beitzel, 102 Prince St. (212-219-2863).

Lothar Hempel/Sebastian Clough and Mike Bouchet
Sculptures and abstract paintings that form a neomythological narrative of drunken figures surrounded by a swarm of starving wasps/Radio show and wall installation involving a murder mystery. Through 12/2. • Kern, 558 Broadway (212-965-1706).

Joseph Kosuth
"Essays," large color photographs that function as a photographic history of the conceptual artist's previous wall text installations; through 11/25. • Kelly, 43 Mercer St. (212-343-2405).

Jason Rhoades
A sculpture on the theme of Sutter's Mill fabricated from materials used for a previous sculpture; through 11/18. • Zwirner, 43 Greene St. (212-966-9074).

Cristina Vergano
Paintings of imaginary animal-and-human hybrids in fanciful historical settings; through 12/23. • Woodward, 476 Broome St. (212-966-3411).

Chelsea

Carl Andre
New small sculptures; through 11/18. • Cooper, 534 W. 21st St. (212-255-1105).

Rina Banerjee
An installation by this Indian-born artist that uses the antenna as a metaphor for the effects of migration; through 11/30. • BosePacia, 508 W. 26th St. (212-989-7074).

Mel Chin
knowmad, an installation conceived by the artist and produced by the knowmad Confederacy, a "tribe" of graphic designers and gaming engineers; through 12/31. • Taylor, 535 W. 22nd St. (212-966-9059).

Seong Chun/Daro Montag
Crocheted paper sculptures bearing reference to the paintings of Mondrian/Photographs made without a camera by exposing microscopic animal life to the surface of predeveloped film. Through 11/25. • Golden, 526 W. 26th St. (212-727-8304).

Lydia Dona
Recent abstract paintings; through 11/25. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Olafur Eliasson
An installation converting the gallery into an exterior courtyard; through 12/2. • Bonakdar Jancou, 521 W. 21st St. (212-414-4144).

Al Held
Monumentally scaled paintings of ethereal worlds; through 11/25. • Miller, 524 W. 26th St. (212-366-4774).

Arturo Herrera
Works incorporating aspects of sculpture, drawing, and painting, often in combination; through 11/25. • Sikkema, 530 W. 22nd St. (212-929-2262).

Damien Hirst
New sculptures and paintings, including Hymn, a

twenty-foot-tall painted bronze anatomical model; through 12/16. • Gagosian, 555 W. 24th St. (212-741-1111).

Donald Judd
Stack sculptures from the sixties, seventies, and eighties; through 12/2. • Luhring Augustine, 531 W. 24th St. (215-206-9100).

Christa Maiwald
Embroidery, felt, and origami pieces that balance the delicate and the extreme; through 11/25. • Lynch, 147 W. 29th St. (212-967-7584).

Paul McCartney
Paintings and lithographs by the former Beatle; 11/2–11/9. • Marks, 523 W. 24th St. (212-243-0200).

Beatriz Milhazes
Recent paintings in which the artist's signature motifs of fruits, flowers, rosettes, and jewelry are more volumetrically defined and rendered in strongly contrasting colors; through 11/25. • Thorp, 210 Eleventh Ave. (212-431-6880).

Lee Mingwei
The Sleeping Project, an installation that transforms the gallery into a private sleeping area for the artist and for viewers who wish to spend the night (call the gallery to reserve a bed); through 11/22. • Lombard Freid, 531 W. 26th St. (212-967-8040).

Carrie Moyer
Paintings that extract images from our collective past to invoke the promises and lies of cult figures and leaders; through 11/22. • Debs, 525 W. 26th St. (212-643-2070).

Blake Rayne
New paintings from the artist's "Winter" series; through 11/18. • Greene Naftali, 526 W. 26th St. (212-463-7770).

Matthew Ritchie
"Parents and Children," the penultimate chapter in the artist's series of works probing the nature of cultural information; through 11/25. • Rosen, 525 W. 24th St. (212-627-6000).

Doris Salcedo
Lead and steel sculpture consisting of thirteen chairs extending across a room to create a sense of chaos; through 11/25. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

William Steiger
Paintings that present a nostalgic view of the twentieth century through images of looming water towers, steel bridges, aircraft, and other symbols of progress; through 11/25. • Thatcher, 529 W. 20th St. (212-675-0222).

Tony Tasset
Sculpture, photographs, and video that explore themes of beauty and identity; through 11/25. • Feigen, 535 W. 20th St. (212-929-0500).

Anton Vidokle
Sculptures crafted from Colombian shipping scraps, as well as digital prints using images of familiar "visual menus"; through 11/25. • Audiello, 526 W. 26th St. (212-675-9082).

Zhang Xiaogang
Recent paintings from the Chinese artist's "Bloodline" series, based on photographs of his own family taken in the 1920s; through 11/25. • Protetch, 511 W. 22nd St. (212-633-6999).

Other

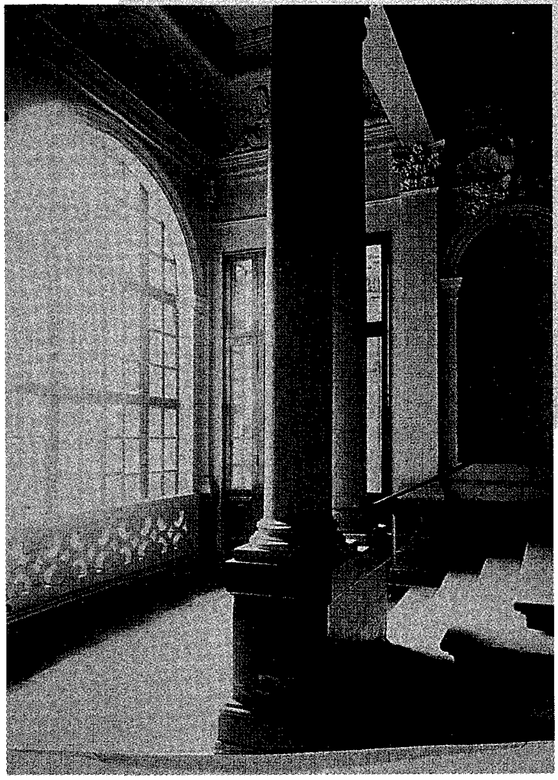
Judy Glantzman
New paintings of female figures; through 11/18. • Mansion, 54 St. Marks Place (212-505-7055), Wed.-Sat. 12-6.

Milton Glaser
A retrospective of works by the influential American graphic designer, including posters, magazine and newspaper designs, interior designs, corporate logos, watercolors, drawings, illustrated books, jewelry, textiles, and more; 11/1–12/27. • AIGA National Design Center, 164 Fifth Ave. (212-807-1990).

Photography

Paris When It Sizzles

At the moment our town boasts two exhibitions of photographs by the enigmati genius **Eugène Atget**, who captured *his* town—the City of Lights—so evocatively "Eugène Atget: The Pioneer," at the International Center of Photography Uptow (through January 21) and "A Portrait of Paris: Eugène Atget at Work," at the Museur of the City of New York (November 4 through February 4). On the surface of things Atget (1857–1927) operated as a commercial photographer, not an artist. He sold hi exhaustive studies of streets, quays, architectural façades and their details, parks and interiors to artists, artisans, and archivists for their various practical purposes In keeping with this objective, the human face and figure are either absent from th pictures or referred to merely in passing. Atget's photographs, purporting simply t offer clear concrete evidence, in fact present a world that is all immanence. Recognition of his skills built gradually after Atget's death: Today his achievement is ver erated, and the secrets of his work are endlessly probed. The exhibition at ICP take the pure aesthetic approach, proposing Atget as an influence on practitioners as dis parate as Walker Evans and August Sande on the basis of sheer visual correspor dences. The show at MCNY is more analyt ic: Building on his idea that "there is an ir timate relationship between how a photog rapher works and the meaning of hi images," its curator, David Harris, present the series of views Atget took on particula sites (left, *Hôtel de Beauvais, 68 Ru François Miron,* 1902) instead of the singl shot that would be more striking an poignant. In the end, though, Atget's worl more than most, eludes explication. It's a there for the looking. TOBI TOBIA



Courtesy of Musée Carnava

Group Shows

Madison Avenue and Vicinity

Secord
"Dog Painting: The European Breeds." Nineteenth-century paintings of canines by Earl, Chardiny, Fontaine, Stevens, van den Eyken, Verschuur, others; through 11/25. • 52 E. 76th St. (212-249-0075).

Winston Wächter Mayer
"Maquettes, Models, and Muses: Figurative Sculpture Rodin to the Present." Works by Africano, Degas, Fischl, Giacometti, Graham, Moore, Nadelman, Neri, Rodin, others; through 12/2. • 39 E. 78th St. (212-327-2526).

57th Street Area

Ameringer Howard
"Eye Candy: Revisiting the Museum of Mode Art's 1965 Exhibition 'The Responsive Eye,'" wor by Albers, Kelly, Davis, Martin, Noland, and oth artists who were included in the original show c rated by William Seitz; through 12/2. • 41 E. 57th (212-935-1110).

Smithsonian Institution's Archives of Americ Art
"Treasures From the Archives of American Art." Le ters, artworks, photographs, and other materials ill minating the history of American art, given to t Archives by artists, collectors, gallery owners, histo ans, and others; through 1/5/01. • 1285 Sixth Ave. (2 399-5030).

SoHo and TriBeCa

Alexander
"To Infinity and Beyond," an exhibition of projects twenty international publishers representing artists i look toward the future of prints, multiples, and bo making; 11/2–12/23. • 59 Wooster St. (212-925-433

De Torres
"A Latin American Metaphysical Perspective," me physical paintings by Aizenberg, Bonevardi, Bote Fonseca, Siqueiros, Tamayo, Torres-García, othe through 12/31. • 140 Greene St. (212-431-5869).

Sperone Westwater
"American Bricolage," sculpture that explores the i of bricolage the French concept of the handyman tinkerer by Atherton, Burden, Calder, Cols Delvoye, Friedman, Sachs, Wentworth, Westerma

thers; 11/2–12/22. • 142 Greene St. (212-431-3685).

helsea

hite Columns
'Foreign Body," works by seven emerging artists hat imagine the insertion or invasion of a foreign lement into a place where it would not ordinarily e found; through 11/26. • 320 W. 13th St. (212-924-212).

ther

unter College/Times Square
Photasm," photographs by artists known primarily r their sculpture and sculptures by artists indebted to he photographic process, including works by Carroll, rockett, Harrison, Merz, Pospisil, Silverthorne, hotz, others; "Fido: Television," recent video works y artists of various nationalities; through 11/18. • 450 . 41st St. (212-772-4991).

hotography

obert Adams
wo series of black-and-white photographs made in e seventies and eighties depicting the urban sprawl round Denver and the intersection of human and atural worlds in the Los Angeles Basin; through 12/2. Marks, 522 W. 22nd St. (212-243-0200).

ndrew Bush
ortraits made in flea markets throughout Los Aneles; through 12/2. • Saul, 535 W. 22nd St. (212-627-410).

ucien Clergue
retrospective spanning five decades that features iptychs centered with classic etchings, reflections on e life-death cycle, double exposures, Fresson prints, udes, bullfights, and more; through 12/2. • Stevenson, 38 W. 23rd St. (212-352-0070).

hristian Cravo
nages from the northeastern interior of Brazil that cus on striking details of daily life; through 11/25. • hrockmorton, 153 E. 61st St. (212-223-1059).

ose Farrell and George Parkin
nages of the human body and a racklike ladder in onsort with diptychs of painted mountain ranges, by e Australia collaborative team; through 11/18. • M.Y. rt Prospects, 135 W. 29th St. (212-268-7132).

ee Friedlander and John Szarkowski
wo photographic approaches to apple trees: the forer distilling abstract compositions from trunks and ranches, the latter one harmonizing the formal qualies of the trees and their architectural backdrops; rough 11/25. • Pace/MacGill, 32 E. 57th St. (212-759-99).

tka Hanzlová
rtraits of 50 women of various ages; through 11/25. Gasser & Grunert, 524 W. 19th St. (212-807-9494).

P
eflections in a Glass Eye: Works From the Internaonal Center of Photography Collection"; "Annie ibovitz: Women"; "Collected Visions: An Installation Lorie Novak"; 11/3–12/31. • 1133 Sixth Ave. (212-0-1777), Mon.-Wed. 10-5, Thurs. and Fri. 10-8 (5-8 voltary contribution), Sat. and Sun. 10-6 (closed 11/23 and /25); $8.50, $6 students and seniors.

P
ugène Atget: The Pioneer." Photographs of late neteenth- and early-twentieth-century Paris by the ench photographer (1857–1927), drawn from severcollections in France, accompanied by prints by Bill andt, Walker Evans, Bernd and Hilla Becher, Paul rand, and other photographers influenced by Atget; rough 1/21/01. • 1130 Fifth Ave. (212-860-1777), es.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8); , $4.

ann
tarlight On the Rails," an exhibition of 60 railroad otographs by eighteen artists meant to convey the ama and romance of trains; through 12/9. • 210 venth Ave. (212-989-7600).

se Marasco
Color photographs of still-life arrangements of women's domestic objects; through 11/25. • Morthland, 225 Tenth Ave. (212-242-7767).

Marcus
"In Process," photographs from the 1960s and 1970s by Flavin, Hesse, Judd, Kelly, LeWitt, Merz, and others; through 11/25. • 578 Broadway (212-226-3200).

Abelardo Morell
Well-known images plus new camera obscura views of New York, Paris, Italy, and more; through 12/2. • Benrubi, 52 E. 76th St. (212-517-3766).

Margaret Morton
Photographs from a ten-year documentation of New York City homeless people's alternative living spaces; 11/1-11/30. • Aperture, 20 E. 23rd St. (212-505-5555).

Ugo Mulas
Vintage photographs from the 1960s chronicling the lives of that decade's most famous artists; through 12/9. • Castelli, 59 E. 79th St. (212-249-4470).

Orit Raff/Petrus Schaesberg
Photographs of landscape reflections in lakes/Large images of sections of an apartment that has been stripped of all its furniture. Through 11/29. • Baumgartner, 418 W. 15th St. (212-633-2276).

Gerald Slota
Dark, cinematic works that manipulate familiar scenes of mundane life; through 11/25. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Edward Steichen
Vintage prints of the artist's most famous photographs, many of which are on public display for the first time, capturing iconic subjects from the era between WWI and WWII; through 12/2. • Greenberg, 120 Wooster St. (212-334-0010).

George Tice
A selection of photographs dating from 1953 to 1999; through 12/9. • Meyerowitz, 580 Broadway (212-625-3434).

Jan van Leeuwen
Cyanotypes and Van Dyke Kallitypes by this Dutch artist who works almost exclusively in alternative, nineteenth-century photographic processes and whose images draw on his childhood memories of the Nazi occupation of Amsterdam; through 12/2. • Gallery 24, 552 W. 24th St. (212-414-0370).

Museums

American Craft Museum
"Memories of Murano: American Glass Artists in Venice." Glass works made in Venice by Tina Marie Aufiero, James Carpenter, Dale Chihuly, Dan Dailey, William Prindle, Ginny Ruffner, Toots Zynsky, and other American glass artists who have been invited to work in the Venetian glass factory of Paolo Venini; through 1/7/01. • "Venetian Glass: 20th Century Italian Glass From the Olnick Spanu Collection." Works by Flavio Poli, Carlos Scarpa, Thomas Stearns, Paolo Venini, and other glass artists from the collection of Nancy Olnick and Giorgio Spanu; through 1/7/01. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Power and Desire: South Asian Paintings From the San Diego Museum of Art, Edwin Binney 3rd Collection." Paintings created under the patronage of rulers of South Asian courts between the sixteenth and seventeenth centuries; through 1/7/01. • 502 Park Ave., at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-5. $4, $2 students and seniors (free Tues.-Fri. 12-2).

Brooklyn Museum of Art
"Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; through 1/21/01. • "Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; through 1/7/01. • "Hip-Hop Nation: Roots, Rhymes, and Rage." An exhibition exploring the growth of hip-hop music through music, video, photography, clothing, and ephemera from its earliest stages through the present day, including clothing and accessories from Afrika Bambaataa, Run-DMC, the Beastie Boys, Salt N' Pepa, Tupac Shakur, and Puff Daddy; through 12/31. • 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Fri. 10-5, Sat. 11-6 (till 11 p.m. on the first Saturday of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18/01. • "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4/01. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Bridget Riley: Reconnaissance." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17/01. • "Jorge Pardo: Project." A transformation of the Dia Center's 6000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17/01. • "Rodney Graham and Bruce Nauman: . . . the nearest faraway place . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17/01. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center
"Untitled Passages by Henri Michaux." The first museum exhibition in more than twenty years of drawings by the Belgian artist and poet (1899–1984); through 12/20. • "Korwa Drawings From Ancient India." An exhibition of drawings by the Hill Korwa, a tribe in Central India, curated by the French poet Franck André Jamme; through 11/9. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"A Brush With Nature: The Gere Collection of Landscape Oil Sketches." Scenic views of Italy painted by British, French, Italian, German, Belgian, and Scandinavian artists, collected by the art historians Charlotte and John Gere; through 11/12. • "Mantegna's Descent Into Limbo, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1/03. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $7, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum
"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; through 1/17/01. • "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avante-garde women artists, drawn from more than 30 public and private collections; through 1/7/01. • "Project for a New Guggenheim Museum in New York City." Architect

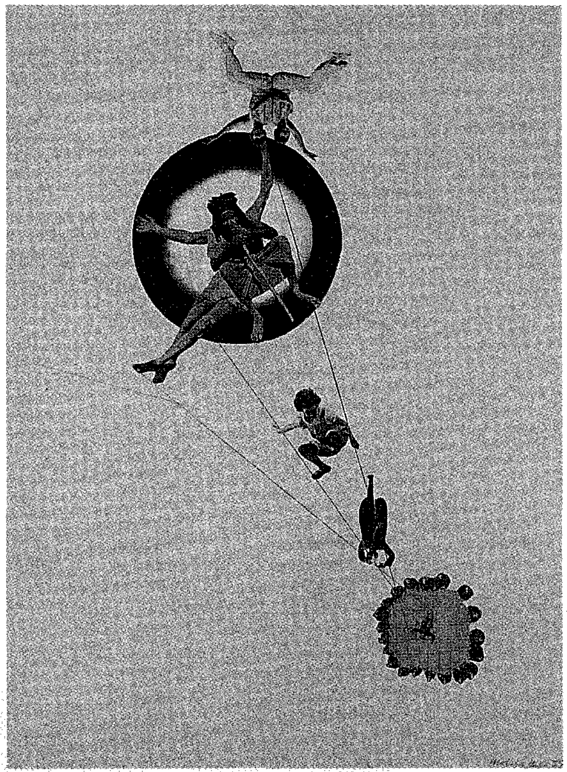
Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21/01. • 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Yes Yoko Ono." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; through 1/14/01. • 333 E. 47th St. (212-832-1155), Tues.-Sun. 11-6; $5 suggested contribution.

Jewish Museum

"Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. • "Eat, Drink, and Be Merry: Wine and Beer in Ancient Times." The history of the two beverages as told through art, artifacts, and paraphernalia from the wine- and grain-producing regions of the Mediterranean and the Near East; through 11/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.



Courtesy of Ubu Gallery, New Y

Retrospective

Wholly Moholy

It's not often that salon-size galleries pull off museum-worthy retrospectives, especially when the artist in question looms like **László Moholy-Nagy** (1895–1946), the Hungarian turned Chicagoan who gave new meaning to the term *polymath*—but Ubu Gallery has done just that. Among the standouts by the sculptor, painter, designer, photographer, and founding director of Chicago's New Bauhaus in 1937: the collage *Between Heaven and Earth*, 1923 (above), once in the collection of Swiss artist Max Bill; a maquette for the cover of *Broom*, the American avant-garde periodical of the twenties; and an enlargement of a photogram that crowned the installation of Moholy-Nagy's photographs, photograms, and photomontages at "Film und Foto," the 1929 Stuttgart exhibition that defined the "new vision" in photography. Among the show's more affordable pleasures are several of the patented penholders developed by Moholy-Nagy for Parker in the mid-forties—that familiar swiveling ball and holder in a magnetized base. At 16 East 78th Street; through December 22.

Metropolitan Museum of Art

"Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; 11/3–4/22/01.• "The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4/01. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21/01. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14/01. • "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21/01. • "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783–1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. • "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. • "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. • "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napoleon III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. • "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection ofThe Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. • "American Modern: 1925–1940 Design for a New

Age." More than 100 objects from th
museum's collection and from th
John C. Waddell Collection, includin
furniture, clocks, appliances, lamp
posters, and textiles; through 1/9/01
• "Painters in Paris: 1895–1950
Paintings by Bonnard, Braque, Cha
gall, Léger, Matisse, Picasso, and othe
artists who worked in Paris; throug
12/31. • "Max Beckmann Prints."
selection of recent acquisitions of ea
ly drypoints created by the Germa
artist between 1914 and 192
through 1/7/01. • "David Smith o
the Roof." A selection of stainles
steel sculptures displayed in the Ir
and B. Gerald Cantor Roof Garde
through 11/30. • 1000 Fifth Ave.,
82nd St. (212-879-5500); Tues.–Thur
and Sun. 9:30–5:15, Fri. and Sat. 9:30–
$10 contribution, $5 students and s
niors. The Cloisters, Fort Tryon Park (21
923-3700); Tues.–Sun. 9:30–4:45 (clos
at 5:15 between April and September
$10, $5 students and seniors.

Morgan Library

"Ruskin's Italy, Ruskin's England." A
exhibition commemorating the cent
nary of the death of the English criti
artist, and social commentat
(1819–1900) through letters, diarie
sketchbooks, photographs, and oth
materials from the library's holding
through 1/7/01. • "Collecting f
Centuries: Anniversary Gifts." An exh
bition honoring the library's 75th a
niversary as a public institution and the 50th annive
sary of the Association of Fellows, including mo
than 100 works received by and promised to the l
brary. • 29 E. 36th St. (212-685-0008), Tues.–Thur
10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 st
dents and seniors.

El Museo del Barrio

"Latin American Artist-Photographers From t
Lehigh University Art Galleries Collection." Mo
than 100 photographs by 50 modern and contemp
rary Latin American and Latino artists drawn from t
permanent collection of the Lehigh University A
Galleries, Lehigh University, Bethlehem, Pennsylv
nia; through 1/14/01. • 1230 Fifth Ave. (212-831-727
Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art

"In the Presence of Spirits: African Art From the N
tional Museum of Ethnology, Lisbon." Artworks fro
Angola, Mozambique, and Guinea Bissau; throu
12/31. • 593 Broadway (212-966-1313), Tues.–
10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students,
niors, and children.

Museum of American Folk Art

"An Engagement With Folk Art, Cyril I. Nelso
Gifts to the Museum." Quilts, textiles, coverlets, pai
ed and decorated furniture, paintings, and other wo
given to the museum by one of its trustees; throu
1/7/01. • Two Lincoln Square (212-595-9533), Tues.–S
11:30–7:30; free.

Museum of Modern Art

"MOMA 2000: Open Ends." An exhibition compris
approximately twelve separate exhibitions of the m
seum's acquisitions in all media since 1960, includi
paintings, sculpture, photography, video, design, a
architectural drawings and models; through 1/20/0
"Collection Highlights." More than 45 masterwo
from the museum's permanent collection of painti
and sculpture; through 1/28/01. • 11 W. 53rd St. (2
708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8
(4:30–8:15 pay what you wish), closed Wed.; $10, $6.
students and seniors.

Museum of the City of New York

"A Portrait of Paris: Eugène Atget at Work." Ima
of architecture in Paris at the turn of the last cen
ry, taken by the French photographer during the
two decades of his life; 11/4–2/4/01. • "Life of
People: Realist Prints and Drawings From the
and Beatrice Rose Collection, 1912–1948." Wo

y Jacob Burck, Hugo Gellert, Louis Lozowick, ›hn Sloan, and other Social Realists who were ›orking in the first half of the twentieth century; ırough 1/14/01. • "Renewing a Block and the pirit of its People: Photographs of Carmel Hill, larlem, by Bill Foley; through 11/12. • "Under the l." Images of New York City life in prints, water- ›lors, and drawings from the museum's collection; ırough 12/3. • 1220 Fifth Ave., at 103rd St. (212-534- ›72), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contri- ›ution, $4 students and seniors.

luseum of the Fashion Institute of Technology

A Woman's Hand: Designing Textiles in America, ›45–1969." Printed, woven, and knitted textiles for teriors and apparel by more than 40 women de- gners; through 1/13/01. • "Bonnie Cashin, Practi- ıl Dreamer." An exhibition paying tribute to the merican clothing designer through designs, child- ›od and professional sketches, photographs, film ills, clips, personal scrapbooks, and other ephemera; rough 1/6/01. • Seventh Ave. at 27th St. (212- 7-7642), Tues.-Fri. 12-8, Sat. 10-5; free.

ational Academy of Design

Rave Reviews: American Art and Its Critics, ›26–1925." An exhibition examining the Acade- y's role in shaping the formation of American art iticism, with paintings by George Bellows, Thomas ole, Thomas Eakins, Childe Hassam, Winslow omer, John Singer Sargent, and others; through ›/31. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs., ıt., Sun. 12-5, Fri. 10-6; $5.

ew Museum of Contemporary Art

Pierre et Gilles." Hand-painted photographs from e past two decades by the French collaborative am; through 1/7/01. • "Adrian Piper: A Retro- ective and MEDI(t)Ations." Objects, installations, rformances, videos, and soundworks by the artist ıown for her identity-based works; through '21/01. • 583 Broadway (212-219-1222), Wed. and Sun. -6, Thurs.-Sat. 12-8 (free Thurs. 6-8); $6, $3 artists, ıdents, and seniors.

ew York Public Library

Jtopia: The Search for the Ideal Society in the 'estern World." A collaborative exhibition between e NYPL and the Bibliothèque Nationale de ance featuring works from both institutions' col- ctions on the theme of utopia; through 1/27/01. • Drawings by Charles Addams." A rotating selection drawings by the New Yorker cartoonist; through '30/01. • Fifth Ave. and 42nd St. (212-869-8089); Mon. -6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

ew-York Historical Society

ntimate Friends: Thomas Cole, Asher Durand, 'illiam Cullen Bryant." Paintings, manuscripts, d periodicals relating to Cole and Durand, ›unders of the Hudson River School, and their et-editor friend; through 2/4/01. • "Inventing e Skyline: The Architecture of Cass Gilbert." etches, presentation drawings, letters, and other ıterials from the society's Cass Gilbert Collec- n, relating to such projects as the U.S. Customs ›use and the Woolworth Building; through 21/01. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 5; $5, $3 seniors and children.

.1 Contemporary Art Center

›hn Wesley." The first U.S. retrospective of ›rks by this painter known for his palette of ıks and baby blues, his use of painted "frames" thin his pictures, and his daydreamlike combi- ions of emblems, historical and comic-book ures, animals, and sexy women; through 15/01. • "Santiago Sierra." A sculpture and per- mance work by a Mexico-based artist; through 15/01. • "Takashi Murakami: Second Mission ›ject ko2." A three-part sculptural installation ›icting a life-size adolescent girl morphing in- an airplane; through 11/30. • 22-25 Jackson Ave., 46th Ave., Long Island City (718-784-2084), d.-Sun. 12-6; $5 suggested donation.

eens Museum of Art

ductions and Games: Recent Video Installations Maureen Connor." The first American survey of artist's interactive-media production; through '8/01. • "Tiffany Behind the Glass." An exhibition using on the construction, manufacture, marketing, and conservation of lamp and window production; through 2/4/01. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; $4, $2 students and seniors.

Studio Museum in Harlem

"Whitfield Lovell: Whispers From the Walls." A mixed-media installation inspired by the forced removal of a thriving African-American community in Denton, Texas, in 1921; through 12/31. • "Isaac Julien: Vagabondia." A video installation by a British filmmaker that is his response to the Sir John Soane Museum in London, which houses an eccentric collection of antiquities amassed by Soane in the eighteenth century; through 1/7/01. • "Martin Puryear: The Cane Project." A series of woodblock prints by the sculptor that were inspired by Harlem Renaissance writer Jean Toomer's classic novel, Cane; through 1/7/01. • 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12-6, Fri. 12-8, Sat. and Sun. 12-6; $5, $3 students and seniors.

Whitney Museum of American Art

"Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; through 2/4/01. • "Roni Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14/01. • "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. • 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Thurs., Sat., Sun. 11-6, Fri 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Sowon Kwon: Two or Three Corridors." A site-specific installation of artworks chosen by the artist from the private hallways of Philip Morris Companies Inc.'s international headquarters; through 1/5/01. • "Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middlebrook, Lisa Ruyter, and Alyson Shotz; through 12/15. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

11/1 at 10 and 2: "Prints." On view from 10/28. 11/2 at noon: "French Furniture." On view from 10/28. 11/2 at 2: "Arts of France." On view from 10/28. 11/2 at 2: "Wine." On view from 10/28. 11/2 at 10 and 2: "Wine." On view from 10/28. • 20 Rockefeller Plaza (212-636-2000).

Christie's East

11/2 at 1: "Poster and Film Memorabilia." On view from 10/28. 11/8 at 1: "Twentieth Century Paintings." On view from 11/4. • 219 E. 67th St. (212-606-0430).

Doyle

11/1 and 11/2 at 10: "Couture and Textiles." On view from 10/28. 11/7 at 1: "European Paintings and Sculpture." On view from 11/4. • 175 E. 87th St. (212-427-2730).

Phillips

11/6 at 7: "Impressionist and Modern Art, Part I." On view from 11/3. 11/7 at 10:15: "Impressionist and Modern Art, Part II." On view from 11/3. • American Craft Museum, 40 W. 53rd St. (212-570-4830).

Sotheby's

11/1 at 10:15 and 2: "Nineteenth Century Furniture." On view from 10/27. 11/2–11/3 at 10:15 and 2: "Nineteenth and Twentieth Century Prints." On view from 10/28. 11/4 at 10:15 and 2: "Contemporary Prints." On view from 10/28. • 1334 York Ave., at 72nd St. (212-606-7000)

Swann Galleries

11/2 at 10:30: "Greece and the Levant Miscellaneous Travel Literature." On view from 10/28. • 104 E. 25th St. (212-254-4710).

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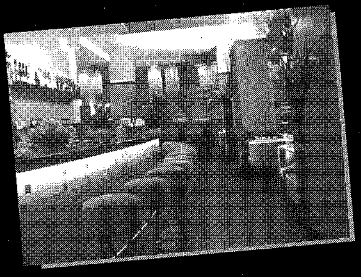
-*William Grime*
NY Times



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Restaurants

Edited by Robin Raisfel
& Rob Patronit

New and Noteworthy

Alain Ducasse at the Essex House
France's eight-Michelin-star chef has expanded his empire with 65 sumptuous seats in Manhattan. Before you go, ask yourself: do you want a meal, or a production? Because between the time you book a reservation with a $150 credit-card deposit and pay your $160-plus prix fixe check, you'll have some serious decisions to make. What brand of bottled water to drink. Which knife to use to slice your squab. And finally, most painfully, which pen to sign your bill with. As for the food, what's good is very good—pea soup with crab cakes, halibut with sea-urchin custard—but for every triumph, there is a lapse, a symptom of Narcissus in love with his own gimmicks. • 155 W. 58th St. (212-265-7300). (E)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Babalu
In not-so-subtle homage to Ricky Ricardo, this is a supper club with a salsa beat, curtained booths, sharp dressers, and fifty different kinds of rum. With that kind of inventory, it's no wonder the lively crowd is guzzling mojitos and daiquiris, barely pausing to refuel with Colombian arepas with braised oxtail, tostones rellenos, Peruvian shrimp chowder, and seafood paella. • 327 W. 44th St. (212-691-8888). (M)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half bottles. Then she challenged som-
nelier Aaron von Rock to match appropriate wines
ith her ever-so-dainty "tiers" of flavor-packed finger
d. Order the Pinot Noir package, for instance, and
ethereal foie gras mousse, grilled baby lamb
, and Von Rock's Pinot of choice. Or flex your
ine-pairing muscles and order a la carte. • 125½
. (212-260-0900). (M)

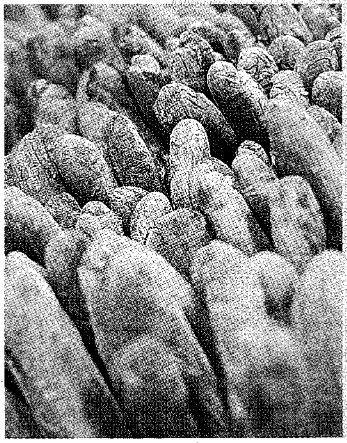
★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided lin
stone bar accommodates diners and drinkers alike. •
Washington Pl. (212-539-1776). (M–E)

★ Brasserie
Nostalgists may have wished for a clone of the ori
nal Brasserie. This ain't it. But the redesign is stunn
and the big-brother video screens make as much
your entrance as those bygone steps used to. The c

Shopping

The Staff of Life

More than anything else, Jim Lahey wants the world to eat good bread, preferably hi
And this week, with the opening of the second **Sullivan Street Bakery**, in Hell's Kitche
he makes it even easier. "The first couple of weeks, we're going to kamikaze the neigl
borhood and give everybody who walks or drives by a loaf of bread," he says in typ
cally manic fashion. Reason enough to loiter in the yet-ungentrified vicinity, even
you're not on your way to New Jersey or the *USS Intrepid* down the street. Since he ar
his partner Monica Von Thun Calderón opened the original bakery in SoHo six yea
ago with the financial backing of restaurateur Joe Allen, Lahey's engendered a natic
of noshers who mark the seasons by his rotating selection of Roman-style pizza (ar
choke in spring; schiacciata all'uva, or sugared wine grapes, in the fall). True aficion
dos can discern his dark-crusted, chewy pane pugliese at first glance
a restaurant bread basket, and can immediately tell whether a takeo
sandwich is made on his airy ciabatta, a loose-crumbed roll th
eclipses most fillings. But despite the fame and glory, Lahey takes mo
pride in his mostly Latino workforce, including Joel Caldas, one of tv
head bakers (pictured above, at right, beside his boss). "I'm in the bu
ness of manufacturing skilled labor," says Lahey, whose staff receiv
benefits like health insurance and tuition reimbursement for Englis
language classes. After all, the hyperkinetic Lahey's full of plans for f
ture projects like making cheese, growing organic vegetables on l
Sullivan County farm, and opening a bakery devoted to whole-gra
breads—all passions he couldn't pursue without the knowledge th
his dough and his reputation are in the best possible hands. (533 We
47th Street; 212-265-5580.)
R



Photographs by Patrik Rytikan

c French food (think onion soup, duck cassoulet, andatory beignets) is satisfying and served nearly ontinuously from breakfast through late night—a elcome anomaly in this otherwise early-to-bed ecinct. • 100 E. 53rd St. (212-751-4840). (M–E)

rasserie 8½
t this souped-up designer bookend to the newly odish Brasserie, you get big brasserie dishes plus a mpkin-carpeted-diva staircase entrance, and two bterranean, airport lounge style bars. The simpler enu choices tend to be better, like the frisée salad and e cornflake-crusted crab cakes. The evening scene is ercooked, but lunch at bar No. 2 (the blue green e) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Caffé La Grolla
he itty-bitty offshoot of Ristorante La Grolla perrms three essential functions: It accommodates 28 tra bodies; it provides a more casual, late-night alrnative to its popular parent; and it delivers. The enu's an appealing mix of La Grolla classics its regus can't live without (veal scallopine, scrumptious arhokes) and brand-new dishes like supernally moist asted pork loin and Neapolitan-style pizzas. • 411A nsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

nteen
s not that the food is bad; just that it can't compete ith the furniture (the orange-wool-upholstered airs in particular). Executive chef Matthew Kenney s veered off his Mediterranean path to make peo-pleasing comfort food like macaroni and cheese, ndered here with Wisconsin Asiago. An abbreviated enu is available late at night, when those fabulous airs are most in demand. • 142 Mercer St. (212-431-76). (M)

azal
hat do France and Italy have in common? peccable fashion sense, chauvinistic attitudes out food and wine, and the Mediterranean, e food of which happens to be the unifying rce at this collaboration between the owners Bice and Ferrier, and architect (and partner) frey Beers. The broad menu specializes in exic preparations of mussels and carpaccios, ch available ten different ways. • 41 Madison e., at 26th St. (212-545-8555). (M)

Chicama
ouglas Rodriguez is so disarmingly invene that he could serve his spectacular sevich- his drippingly seductive goat stew, and his unting, did-Mom-ever-make-it-like-this? ckling pig from a lean-to in Union Square d there'd be no room left for the other venrs. Instead, he inhabits a rustic dream hut at takes you somewhere north of Brazil, east Mardi Gras, and south of Heaven. • 35 E. h St. (212-505-2233). (M–E)

inghalle
what Mark Strausman calls his "midlife-cri- restaurant," the indefatigable force behind mpagna and Fred's at Barneys has gone off a newish food direction, somewhere beeen Thin Man–era supper club fare (Walrf crab salad, London broil) and the chef's n intensely satisfying Jewish-Italian oeuvre hite-truffle potato knish, grilled pizza). Dective touches like Belgian train-seat booths naked-bulb chandeliers suit the artfully d premises, once a meatpacking plant. • 50 Ganoort St. (212-242-3200). (M)

how Bar
ef-partner Peter Klein started out cooking at Chi- Grill and El Teddy's, then parlayed that spicy Chi-Latino experience into a lucrative cross-country sulting gig. Luckily for us, he's settled down in the st Village, where's he's turning out addictive honeym-glazed spareribs, Sichuan steak frites, and Shang- lobster noodles. Potent house cocktails fuel a live-bar crowd, which seems ecstatic to finally find a si-exotic neighborhood place to call its own. • 230 4th St. (212-633-2212). (M)

y Eatery
o knows? With a spiffy renovation and new chef tt Conant (formerly of Chianti and San Domeni- in the kitchen turning out lusty braised short ribs, zesty pastas, and olive-oil-poached tuna, the dining room formerly known as Astor Restaurant may become as popular a NoHo destination as the lively lounge downstairs. • 316 Bowery (212-253-8644). (I–M)

Commune
If you're envisioning a vegan paradise of skinny hippies in millet-dusted overalls, think again. In fact, think dark, loud, and populated by a scantily clad clientele that tends to congregate around the onyx bar and communal table. Co-owner Matthew Kenney takes the same comfort-food tack as at his other downtown hot spot, Canteen, except here the macaroni and cheese is truffled. • 12 E. 22nd St. (212-777-2600). (M)

Daily Chow
Forget about Alice's restaurant—you can get any (Asian) thing you want right on the Bowery. Rather than stick to any particular country or cuisine, Brad Kelley's friendly followup to Kelley & Ping and Kin Khao aims to please everyone with a greatest-hits menu: edamame, summer rolls, pad Thai, bi bim bop, mushu vegetables, even a wok station for made-to-order stir-fries. • 2 E. Second St. (212-254-7887). (I–M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steak house you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M).

★ Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M–E)

Fred's
The black lab namesake of Amsterdam Avenue's preeminent neighborhood joint has sniffed out new territory across town, where his master, Larry Johnston, and Johnston's partner David Honor have opened an East Side outpost. Expect the same congenial atmosphere, something-for-everyone menu, and canine decorating scheme. • 1649 Third Ave., nr. 92nd St. (212-289-2700). (I–M)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-

Happening

A Month in the Country

Toujours Provence? Well, maybe some other month. Starting today, New Yorkers get their first officially sanctioned and highly organized taste of another *département:* **Franche-Comté**, the mountainous cattle-breeding region south of Alsace-Lorraine on the Swiss border, known for its full-flavored cheeses, distinctive wines, and smoked meats—and, incidentally, for being the leading eyeglasses manufacturer in France. Through November 24, two Michelin-starred chefs annex the Delegates' Dining Room at the United Nations, where they'll stock the lunch buffet with novelties like wine-stewed eel, venison terrine, and lentils in gelée with Morteau sausage and Comté cheese (call 212-963-7626 for reservations). For three nights only, they're pulling double shifts as guest chefs at La Côte Basque (November 6), La Caravelle (November 15), and the American Museum of Natural History (November 17). Or sample native wines like Vin Jaune or Arbois on November 10, when 67 Wine & Spirits hosts a free tasting with native cheeses like morbier, raclette, Bleu de Gex, and Comté (call 212-724-6767 for details).

Côtes du Jura
Arbois
En Paradis
Savagnin

ograph by Joe Scafuro.

priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Grappa Café

A culinary coup on a congested stretch of Court Street known primarily for fast food and red sauce, where chef Anthony Parascondola—a veteran of Picholine, Remi, and Maxim's—revs up juicy chicken breast with pan-seared gnocchi and lemon-rosemary jus; swaps lamb shank for veal in his osso buco; and packs risotto with wild mushrooms, smoked duck, and truffle oil, a tribute, perhaps, to Picholine's signature dish. • 112 Court St., Brooklyn (718-237-4024). (M)

★ Guastavino's

They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastivino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

★ Gyroland

Is it a slice joint, a Greek coffee shop, a neon sign store, or all of the above? While this brightly lit restaurant may suffer from a mild identity crisis, torn between serving strictly Turkish fare and appeasing the neighborhood clientele of hospital workers and police cadets with pizza and cheese-steak sandwiches, it's also an undersung source for fresh and delicious meze, doner kebab, kofte, lahmacun, and pide. • 351 Second Ave., nr. 20th St. (212-254-3200). (I)

Longacre Square

Before the paper of record set up shop nearby, this precinct used to be called Longacre Square. And this friendly steak-oriented restaurant plays up that old-time feeling with sepia-toned photos and modern reworkings of good old edible Americana: prime dry-aged sirloin, grilled lobster medallions, charred veal chop, a seafood "kettle," brimming with market shellfish. Plus a well-stocked cellar and thoughtful service. • 149 W. 46th St. (212-869-0600). (M-E)

★ Los Dos Molinos

Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like an irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,' " reads the chef's mission statement–indemnity clause on the menu. • 119 E. 18th St. (212-505-1574). (I-M)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitchiness keeps it warm. Nice guy owners keep it friendly. And chef Richard Farnabe keeps you well fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Macelleria

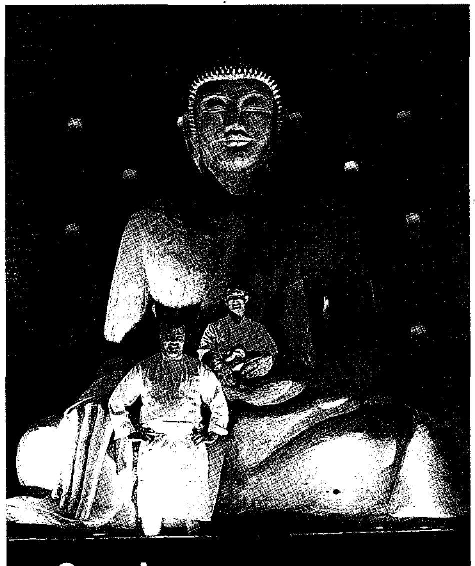
Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ Mardi Gras Pizza

A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp—though it could be thinner—and toppings like andouille and tasso add a fiery Cajun kick. And they didn't even call it Famous Original Two Boots or Two Boots Too! • 3-7 Maiden Ln. (212-233-6066). (I)

Morrell Wine Bar & Cafe

Pity the poor chef of a restaurant that sells Napa's renowned Dominus by the glass ($60). You might think the food can't stand a chance against a 2,000-bottle list and over a hundred by-the-glass selections. But Michael Haimowitz acquits himself well in this velvet-upholstered duplex across from the skating rink. Not to be outdone, his kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank and a foie gras club with porto marmalade. • 1 Rockefeller Plaza (212-262-7700). (M-E)



Opening

The Tao of Sam

Loath to let Ruby Foo's corner the lucrative pan-Asian market, the team behind Rue (owner Marc Packer and executive chef Sam Hazen, pictured above, at left, with ch de cuisine Troy Guard) have transformed the defunct Palace movie house into the level **Tao • Asian Bistro**, equipped with a mezzanine sushi bar, a "sky box" dini room where the projectionist's booth used to be, and—lest anyone miss the motif a sixteen-foot Buddha. Hazen ate and cooked his way through the Far East to r search dishes like Hong Kong steamed whole fish, Peking duck, and $10-an-oun Kobe beef with wasabi dipping sauce. (42 East 58th Street; 212-888-2288.)

Photograph by Patrik Rytikan

Nick & Stef's Steakhouse

Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the bee Front and center, hung out to dry in a steel-and-gla aging chamber. • 9 Penn Plaza (212-563-4444). (M-E)

★ Orsay

The new version of The Exorcist isn't nearly as chil ing as what Jean de Noyer must have gone throug ridding the demons from this place. But from the as of Mortimer's musty chicken hash, Orsay has risen, brasserie swirling with seductive arches and goo cheer, giving the Upper East Side the kind of frenc tickle it sorely needs. The former regulars never had so good. Do you think they'd know the diff? • 105 Lexington, at 75th St. (212-517-6400). (M)

★ Pastis

Keith McNally's Pastis looks more like a grand Lucky Strike than a repro of the visually faultless Bal hazar, but not only does the slight downshifting mak perfect sense; considering the tallow-rivulet-ribbon neighborhood, it also renders the new place instant less imposing. Service is breezier, the crowd more g nially noisy, and the only thing disappointing is th you don't live closer. • 9 Ninth Ave. (212-929-4844). (M

★ Peasant

Peasant is exactly right. From it's stunningly back brick-walled kitchen that features only open fi cooking, to its incredibly appealing Tuscan men chef-owner Frank De Carlo has reason to bust h buttons every night, and you have almost to many reasons to loosen yours. • 194 Elizabeth (212-965-9511). (M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patr and Chicama. Now he's tackling old-world Spa ish (sort of). A field trip to Galicia yielded doze of recipes for tapas, casseroles, soups, and flatbrea all of which undergo subtle and delicious tran formation in the chef's inventive hands. To w bocarones in escabeche with almond-crusted qu so de cabra, crispy anchovies wrapped in sa leaves, and churros with warm chocolate dippi sauce for dessert. • 38 E. 19th St. (212-677-2233). (M

Plate 347

We can imagine the astonished passerby's reactio There's steak-frites in them thar hills, otherwi known as the bistro-deprived no-man's-land b tween Stuyvesant Square and Kips Bay. It's ju what the neighborhood needed: mussels, war goat-cheese salad, braised lamb shank, and an e timable bleu cheese burger. Bonus points: supe friendly service and a nice-sized garden. • 347 Se ond Ave., nr. 20th St. (212-388-0526). (I-M)

★ Quartino

All that separates this rustic Italian paninoteca a wine bar from the South Street Seaport is a fe short blocks and one major mind-set. It's all about t good life, Italian-style, which of course involves wi served by the mini-carafe; delectable cured meats a imported cheeses; strong espresso; and convivial c versation. But amazingly, no smoking. The own may be Italian, but they're also (with one or two e ceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

★ Rhône

The owners of this former meatpacking distr garage are erstwhile sommeliers with a thing for Rhone Valley. If you've ever wondered about the

ence between a Côte Rotie and a Côtes du
ône-Villages, this is the place to find out, to the ac-
mpaniment of Gramercy Tavern alum Payson Den-
's sophisticated French country cooking. Splurge
lobster-truffle salad or sea bass served with oxtail
out, or just mellow out at the enormous walnut bar
on a low-slung fifties-era Artifort chair in the
nge area. • 63 Gansevoort St. (212-367-8440). (M-E)

Opening

ie in the Sky

Until they install one of those restaurants with waiter-masseuses and beds instead of tables, the next best thing in tri-state airport noshing is the 125-seat La Guardia branch of Boston's beloved **Figs** that opened last month in the refurbished Central Terminal. During some flight-delay downtime, we curbed our air rage and our appetites with executive chef Todd English's signature flatbread pizza topped with figs and fig jam, prosciutto, and Gorgonzola—almost as great as at the original and pretty outstanding for a layover lunch. (Sadly, other Figs fare hasn't traveled nearly as well, but might just need some time to improve.) Figs Express, which opens later this month just past the security gate, will sell pizza in boxes designed to fit your seat-back tray—a good diversion for when you're stuck on the runway and thinking of storming the cockpit. (Central Terminal Building; 718-446-7600.)

graph by Cariha Salvi.

ose Water

ef-partner Neil O'Malley used to work at Oznot's
h in Williamsburg, and it shows in his meze platter
lamb brik. But his tenure at Savoy, where he met
tner John Tucker, is equally conspicuous. The
nu's seasonal fixation guarantees a harvest of white-
tning corn and heirloom tomatoes in the sum-
r. But the careful service, Brooklyn-mellow ambi-
e, and sublime breaded pork chops are good year-
nd. • 787 Union St. (718-783-3800). (M)

andro's

Roman chef Sandro Fioriti finally settled down?
ose of us whose taste buds remember his signature
p-fried baby artichokes, pan-fried calamari, and
sic bucatini amatriciana from the original uptown
dro's, all revived in this otherwise nondescript
elsea storefront, can only hope. But judging by his
nt restlessness, our advice is to get while the get-
's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033).

helly's New York

latest restaurant Shelly Fireman has created in his
image inhabits the space that was originally an
Deco-era Horn & Hardart Automat. Only the as-
lative Fireman would offer towering shellfish plat-
alongside newfangled chicken chow mein, barbe-
d ribs, and a burger audaciously crowned with
ed foie gras and make it work. • 104 W. 57th St.
-245-2422). (M-E)

p House

Glazier Group and chef David Walzog, the same
responsible for Tapika, Michael Jordan's, and our
tly lower life expectancy, take a Gallic approach to
New York steakhouse menu with starters like a
-ounce foie gras torchon and sides like goose-fat
toes and truffled cream spinach. (Try ordering
at Gallagher's.) Meanwhile, designer David
kwell has given the former Asti's space a saucy
look to go with its naughty new name. • 13 E. 12th
212-328-0000). (M-E)

cqueville

he loveliest new mom and pop shop in town,
co Moreira and Jo-Ann Markovitzky have taken
t they've learned from a decade of catering and
d to it all the things they couldn't do in someone
home to come up with a gently idiosyncratic
that will take about twenty minutes to charm

you. • 15 E. 15th St. (212-647-1515). (M-E)

Village

After years of pushing steak-frites at places like Odeon and Quatorze, Stephen Lyle has more than mastered the bistro idiom. To prove it, he opened this instantly chic West Village watering hole, which draws a fabulous crowd tired of trying to remember the way to Pastis. Lyle weaves Asian and Mexican accents in dishes like tuna sashimi with grape leaves and oyster pan roast with chipotles; for more buttoned-down bistro tastes there's steak au poivre and potatoes sauteed in duck fat. • 62 W. 9th St. (212-505-3355). (M)

★ Vine

Part lunch commissary for well-to-do Wall Streeters, part on-premise amenity for the folks who live in the condos upstairs. Chef John Tesar's bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Alfanoose

This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Aquagrill

Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

★ Balthazar

Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Bo Ky

There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

★ Bouley Bakery

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ City Hall

Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

★ Danube

David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckled little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Divine Bar

The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second fl. (212-791-wine). (I-M)

The Greatest Bar on Earth

This, *the most casual component of the* Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

Gubbio

Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. • 223 W. Broadway (212-334-8077). (M–E)

Hudson River Club

From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Ctr. (212-786-1500). (M–E)

Morton's of Chicago

The second New York location of the national steakhouse chain. Portions are huge and the quality is consistent. And in case you hadn't noticed, beef is back. Again. • 90 West St. (212-732-5665). (E)

★ Next Door Nobu

Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M–E)

★ Nobu

There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match the preparatory skills of the women who work the kitchen. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food

Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Wild Blue

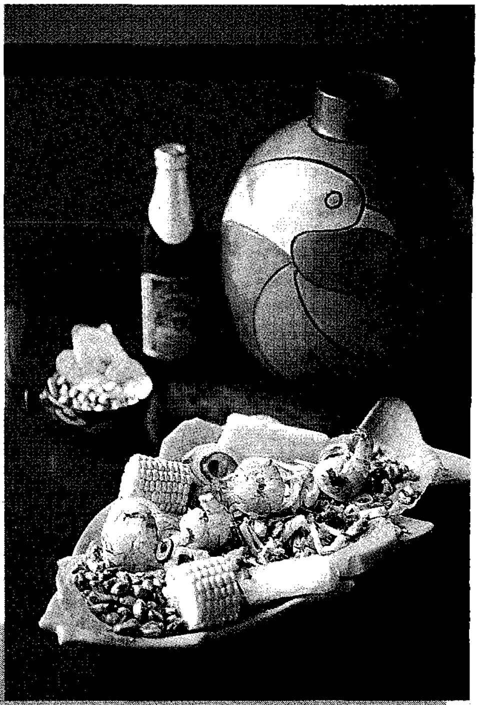
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center (212-524-7107). (E)

Windows on the World

Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★ Zoë

The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M–E)



Opening

Come to Papa

If you look closely, you'll notice that **Cocina Cuzco**, the two-month-old East Village Peruvi restaurant, is connected to Lemongrass Grill next door. That's because they share a lease a an owner—Hann Low, the Malaysian-born force behind the eight-branch Lemongrass Th food empire as well as Sushi Hana, Coco Reef, and Jin Dal Lae. But despite Low's continen drift, there's no culinary confusion on chef Silvano Sagni's traditional menu, which emphasiz Peruvian classics like papa a la huancaina (boiled potatoes swathed in cheese sauc succulent rotisserie chicken, and ceviche mixto, studded with yam, yuca, and corn (pictured). (55 Avenue A; 212-529-3469.)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Clementine

John Schenk whisked and chopped his way from Gotham Bar and Grill to West Broadway, mad.61, the Monkey Bar, and, finally, his own swank Greenwich Village corner, where he serves the soulful, sophisticated food that made him famous: sticky off-the-bone spare ribs with fried green tomatoes, *luscious chilli-rubbed* pork loin, and his signature cod on mashed potatoes. • 1 Fifth Ave. (212-253-0003). (M–E)

★ Five Points

Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill

Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (M–E)

★ Il Buco

Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that *change nightly. (Don't get too attached to that venison with* farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled b calamari in green-chili-cilantro oil, octopus carpa and cod croquettes are standouts. • 47 Bond St. (212- 1932). (M)

Osso Buco

Popular Italian restaurant on a much-traveled Vil corridor serving family-style portions of eponymous house specialty, Caesar salad, fried calan and T-bone steak. • 88 University Pl., nr. 11th St. (212- 4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M

★ Prune

There's not a wrinkled plum in sight at this Amer bistro. But chef Gabrielle Hamilton's childh nickname indicates the sort of unpretentious h

Photographs by Kenneth

oking at which she excels, a grab bag of eccentric, ulticultural influences that is, at heart, American—as y place whose quirky bar menu includes Triscuits ongside serrano ham with fresh figs must be. Minus e traditional categories for appetizers, main courses, d sides, the menu gives as prominent placement to getables like creamed corn and roasted beets as to the ore entrée-ish capon on a savory garlic crouton, or e pastrami duck breast with a rye-flavored, fried-allot omelet. • 54 E. 1st St. (212-677-6221). (I–M)

2nd Avenue Deli

recent facelift struck fear in the hearts of those who lieve that a true pastrami sandwich must be thenticated by grimy formica and generations' worth atmospheric shabbiness. But so far, so good. This East llage landmark continues to draw dedicated fressers th its great fries, chicken in the pot, the near-lethal sh puppy (a frank in a potato knish), and the hard-iled service. • 156 Second Ave. (212-677-0606). (I–M)

elow 14th Street, West

Babbo

er try goat cheese tortellini dusted in dried orange d wild fennel pollen? Or spicy lamb sausage manced by mint love letters and a paste of sweet as? Get ready to crave them. Ingredients you didn't pect or never heard of become unforgettable. Mario tali's original yet airy Italian cooking will stun, fool, witch and ultimately obsess you. Just get it together make another reservation before you leave. • 110 averly Pl. (212-777-0303). (E)

Bar Pitti

cated on one of the few tracts of sidewalk actually de enough to accommodate an outdoor café, Pitti's guid allure is something you normally get to enjoy ly while carrying a passport. The kitchen produces perlative Tuscan fare: grilled chicken with lemon d endive, cool panzanella (bread salad), super liver neziana, and the best veal meatballs you've ever had. 68 Sixth Ave., nr. Bleecker St. (212-982-3300). (M) ($)

Blue Ribbon Bakery

n't be hoodwinked by what looks like one more k-walled Village joint with first-come-first-serve ting and a brunch menu. Instead, focus on the iguing all-over-the-place menu's superb steak are, perfectly smoked sable, a butcher's plate to ne most Italian antipasti, a BLT that really is a meal. d can you pass up anywhere that can still make a t-beer float? • 33 Downing St. (212-337-0404). (M)

a Silvano

of the fervent regulars here—including the city's dia, fashion, and art-world elite—seem to recall an an restaurant whose menu wasn't sopping in red e before Da Silvano. The roasted standing duck is kling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M–E)

★ 'ino

Named for panino , this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

Jekyll & Hyde

This boisterous Village restaurant bills itself as a "haunted explorers' club," offering interactive entertainment and—so that famished explorers may keep up their strength—a menu of American fare including "voodoo-spiced" Cajun steak. • 91 Seventh Ave. S. (212-989-7701). (I–M)

Tio Pepe

A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with and enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M).

Villa Mosconi

Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 Macdougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna

The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ City Bakery

No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I–M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Eleven Madison Park

While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with crayfish-shrimp gumbo, a smoked-pork-loin Reuben, or steak au poivre. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). (I)

Madison Bistro

What every neighborhood needs: a casual spot for French classics like escargots, steak-frites, and bouillabaisse. Open-faced sandwiches called tartines are available at the bar, as are rustic French wines poured from imported oak barrels. • 238 Madison Ave., nr. 37th St. (212-447-1919). (M)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metro Fish

Hearty fish dinners with all the fixin's in a nautical setting. Live lobsters, crabs, and other fresh seafood platters are simple, satisfying, and reminiscent of the sort of shore dinners served in seaside towns along the Northeast coast. • 8 E. 36th St. (212-683-6444). (M)

Metronome

This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

★ Patria

Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room is bright and airy by day and warm and earthy by night. And you won't find a Cuban sandwich like this anywhere else in New York. Or Havana, for that matter. • 250 Park Ave. So., nr. 20th St. (212-777-6211). (E)

Rossini's

This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accomodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★ Tabla

It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M–E)

27 Standard

This restaurant and jazz club makes for a great night of two-in-one entertainment. Downstairs, nibble on organic pork ribs during a set by the Tommy Flanagan Trio. Upstairs, partake of wild-mushroom pan roast and five-spice-glazed duck breast in a dining room that manages to feel industrial and warm at once. • 116 E. 27th St. (212-447-7733). (M)

★ Union Pacific

Maybe if this were a less self-effacing restaurant, less content with its serenity and more intent on trumpeting its singularly inventive chef, Rocco DiSpirito, more people would know how successfully it rivals its real rivals. But that would miss the point. One has to admire the confidence to serve tuna with yuzu and fresh wasabi cool as a breezeway in Aruba, the brashness of sautéing skate in lime-pickled Swiss chard, and the chic to place a peck of pickled peppers round a rich and rousing pheasant without bellowing out "Ba da boom!!" nightly on the TV Food Network. • 111 E. 22nd St. (212-995-8500). (E)

★ Union Square Cafe

Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes (so as to never frighten the buttoned-down natives). Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to *lunch solo. And the devil's food truffle with chocolate* sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M-E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ The Red Cat
Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers antipasti, salads, pizzas, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: chef Kevin Penner's souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I-M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M-E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

Hatsuhana
One of Manhattan's pioneering sushi sources, and still an enduring option for a reliable midtown business lunch. All the raw-fish bases are covered. Plus there's house specialties, like cucumber-wrapped broiled eel and Kobe beef baked in a salt pouch *and* a bamboo leaf. • 17 E. 48th St. (212-355-3345). (M-E)

Jimmy Sung's
This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions including sushi and sashimi. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. • 219 E. 44th St. (212-682-5678). (I-M)

★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. So it's surprising amidst all this tradition to find such modern food—fresh herbs, seasonal produce, and a flair for global flavors in dishes like herbal arctic char terrine with coconut emulsion and ginger oil. • 405 E. 52nd St. (212-755-6244). (E)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, ar baby pig with cassoulet is carefully sauced to keep from getting too rustically porky. With inventi *cooking like this, even the recently redone room—* French and namby-pamby when it ought to be robbe baron American—seems pleasantly mellowed. • 2 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Michael Jordan's The Steak House N.Y.C.
If you're looking for him, he ain't there. But if you' come for great beef, that's another story. A better slab New York strip sirloin would be hard to find, no matt which train you board downstairs and no matter ho far you travel. And you're surrounded by the mc spectacular restoration this city has seen in years. I almost as exciting as sitting courtside. • 23 Vandert Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar
A swanky renovation by David Rockwell and ch Andrew Chase's inspired New American menu ha infused this midtown landmark with a new spirit. Pl there's nightly piano music and a special cocktail-ho canapé menu, to be enjoyed in the adjacent monke mural bar. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable the four-course pretheater menu. Specialties inclu angel's-hair pasta with fresh tomato and basil, a shrimp sautéed with cognac, broccoli, and red peppe Private party room available. • 120 E. 56th St. (212-75 1447). (M)

Morton's of Chicago
This midwestern import has taken Manhattan storm, winning converts with its tender douk porterhouse and men's club charm. Hard to belie it's a chain. • 551 Fifth Ave., at 45th St. (212-972-3315). (

Nino's Positano
An upscale Italian restaurant specializing in food fr the southern regions, Positano in particular. Pa range from the simple (fusilli with tomato-basil sau to the more complex (Cognac-infused seafood risot and main courses traverse similar territory. • 890 Sec Ave., nr. 47th St. (212-355-5540). (M)

Oscar's
A contemporary American brasserie named for Waldorf-Astoria's longtime maître d', Oscar Tschi creator of the Waldorf salad and veal Oscar. The m leans toward updated classics like yellowfin-tuna tar and smoked Hudson Valley foie gras with truffled wine marmalade. • Lexington Ave. at 50th St. (212-4920). (M)

Opening

Street Smarts

Although a flood two days before its planned September opening put a temporary damper on things, the owners of **Mirchi** have devised a way to beat the elements, taking the street out of street food: The focus of their two-week-old restaurant is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like a cross between a shallow wok and a heavy cast-iron gong are used to prepare traditional Indian street food like tak-a-tak (a heavily spiced and aromatic stir-fry of chopped vegetables and fresh herbs, accessorized with shredded chicken, lamb, chicken liver, or calamari) served like tapas with little KFC-style dinner rolls called pao on the side—a combination of exotic flavors and textures that seems like the ultimate Sloppy Joe. (29 Seventh Avenue South; 212-414-0931.)

Photograph by Carina

Peacock Alley

this cushioned cocoon of a dining room off the bby of the Waldorf Astoria, chef Laurent Gras—a sciple of Alain Ducasse—offers diners a chance to ix and match bite-size "courses" chosen from tegories like Ocean and River, Field and Forest, and rm. Or put yourself entirely in his hands with the ven-course "tête à tête" menu, each streamlined dish mposed of just two ingredients achieving, in Gras's rds, a "single clean note." • 301 Park Ave., in the Waldorf-toria (212-872-4895). (E)

3rd–56th Streets, West Side

rienne

aybe you're not an out-of-towner on a spending ree, but you can pretend to be at this posh hotel taurant overlooking a particularly swank stretch of th Avenue. Chef Oliver Dudler's modern French nu changes seasonally, and incorporates to-be-pected luxury ingredients like lobster (in a trio of ups), foie gras (with red-onion compote), and ached Dover sole. The $50 prix fixe dinner is a lative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula 2-903-3918). (M–E)

Aquavit

edish chef Marcus Samuelsson puts his own inhibited spin on Scandinavian food, which isn't to you won't find herring, gravlax, and Swedish atballs on his menu. But for every expected Northern ight there's an innovation like tandoori-smoked char th goat-cheese parfait and Osetra caviar. Those who d the quasi-corporate dining room frosty can warm with an aquavit or dine upstairs in the cozier, less pensive café. • 13 W. 54th St. (212-307-7311). (M–E)

Smith's

rbara Smith, who launched her culinary empire und the corner, is now ensconced on Restaurant w, where she feeds a theatergoing clientele her own sion of global cuisine, from Thai-spiced wings and gon shrimp rolls to the evocatively named "so slow st dry rub buttah ribs." Live jazz Friday and Saturday ht. • 320 W. 46th St. (212-315-1100). (M)

Beacon

e gimmick here is cooking everything over an open : wood-roasted trout, spit-roasted duck with grilled llions, roast suckling pig with grilled apples and ter chocolate rub, even artichokes and asparagus. e house-baked breads are exceptional. Sourdough st and egg garlic broth is a soup potent enough to arm a family of vampires. And in an age of designer rtinis and so-so cosmos, the classic cocktail list is cision science. • 25 W. 56th St. (212-332-0500). (E)

n Benson's Steak House

is rollicking steakhouse has long fed hordes of ngry, beef-eating businessmen and the people who e them. The festive air gets pretty thick by the bar, ere cigars prevail, but the dining room is devoted irely to the consumption of steakhouse standards. • W. 52nd St. (212-581-8888). (E)

mbay Palace

is newly refurbished, elegant Indian restaurant has n serving its refined versions of tandoori lobster, b kandhari, and chicken kashmiri to a midtown ce crowd for years. Try the excellent Indian breads 0 W. 52nd St. (212-541-7777). (M)

stiatorio Milos

ng in this lofty Greek seafood restaurant isn't exactly ing for supper, but it's the closest you'll come in town Manhattan. Beautiful whole fish from around world are arranged over ice in the back of the ere, dramatically lit room, where preoccupied ers invite customers to claim their entrée before it's ed in to the kitchen to be simply grilled with on, olive oil, and herbs. Which leads to a minor ble: The menu lists prices by the pound—$25 for Florida pompano, $32 for the Mediterranean loup ner—so unless you've worked at a carnival guessing ghts, the bill is always something of a surprise. • West 55th St. (212-245-7400). AE, DC, MC, V.

te

ide selection of champagnes—including a dozen lable by the flute—and high-grade snack food like ar, smoked salmon, and Maison du Chocolat confections, make this former speakeasy a popular late-night destination and a perfect space for private parties. • 205 W. 54th St. (212-265-5169). (M–E)

★ Island Burgers and Shakes

This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., near 51st St. (212-307-7394). (I) ($)

★ JUdson Grill

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

Les Pyrénées

French Provençal cuisine. Cassoulet from Toulouse is recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. • 251 W. 51st St. (212-246-0044). (M)

Local

If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M–E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

★ Redeye Grill

This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M–E)

René Pujol

This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventional menu includes specials like pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a warm lobster salad. • 321 W. 51st St. (212-246-3023). (M)

Sitar Indian Cuisine

This casual restaurant attracts office workers and tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. • 58 W. 56th St. (212-581-1155). (I–M)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

The Supper Club

Dine, dance, and dress up at this Art Deco re-creation of a forties-era supper club, complete with a seventeen-piece big band and culinary classics like oysters Rockefeller, lobster thermidor, and Dover sole á la meunière. • 240 W. 47th St. (212-921-1940). (M–E)

Trattoria Dopo Teatro

Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops and risotto with baby shrimps. The dining room is decorated with Italian cinema stills and single-minded connoisseurs can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

Armani Café

This stylish midtown haven for weary shoppers on the sixth floor and rooftop terrace of the Emporio Armani boutique offers fresh salads, al dente pastas, sandwiches, and entrée specials like chicken breast with lentils. • 601 Madison Ave., nr. 57th St. (212-715-0500). (M)

Astra

The D&D Building's unofficial commissary has a stellar view, a menu devised by Charlie Palmer, and is open to the public for lunch only. Try grilled salmon niçoise, purée of wild mushrooms, and the Astra Blast—a dressed-to-kill BLT. • 979 Third Ave., nr. 58th St. (212-644-9394). (I–M)

★ Bouterin

It wasn't enough for chef-owner Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th St. (212-758-0323). (M–E)

★ Brooklyn Diner U.S.A.

If this is how owner Shelly Fireman chooses to memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain. It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket and a ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. • 212 West 57th St. (212-581-8900). (M)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

Jennifer's Restaurant
This casual Italian restaurant, a welcome refuge for tourists and local businesspeople, serves well-prepared classic Italian-American dishes, including shrimp stuffed with crabmeat, and linguini with whole lobster in a garlicky tomato sauce. • 117 W. 58th St. (212-397-4256). (M)

Nirvana
The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, kababs, and vegetarian dishes. • 30 Central Park So. (212-486-5700). (M)

The Russian Tea Room
If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and the luscious lyulya kebab. • 150 W. 57th St. (212-974-2111). (E)

Above 60th Street, East Side

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet • 20 E. 76th St. (212-722-0700). (E)

Cafe Crocodile
A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists • 354 E. 74th St. (212-249-6619). (M)

★ Cello
Owner Jacques Le Magueresse has chosen every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) to serve as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant
It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

★ Etats-Unis
Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

Fireman's of Brooklyn
Shelly Fireman, the man behind midtown's nostalgic Brooklyn Diner expands on his outerborough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and something called the "lobster shanty" (an outsize beauty buried under a hill of fried onion ribbons.) Landlubbers go for "Bubba Fireman's chicken," but everyone loves the banana-cream pie. • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

Hi-Life Restaurant & Lounge
A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's round booths are so big and luxurious they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. • 1340 First Ave., at 72nd St. (212-249-3600). (M)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

★ Lobster Club
If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M–E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M–E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Seventh Regiment Mess
Who knew that they can actually eat dinner on the fourth floor of the Armory, a brick-walled fortress, originally decorated by Louis Comfort Tiffany and Stanford White? A hunting lodge motif provides the proper historical backdrop for a moderately-priced menu of pastas, salads, sautéed chicken, rack of lamb, and a sandwich quaintly called the "dagwood." • 643 Park Ave., at 66th St. (212-744-4107). (I–M)

Via Quadronno
A traditional Milanese panini bar run by the same people who operate Sant Ambroeus, a happy coincidence when it comes time to order dessert. In addition to offering sandwiches, the menu lists salads, carpaccio, lasagna, and fondue (the latter available only at dinner). As at any self-respecting paninoteca, wine and espresso are the featured beverages • 25 E. 73rd St. (212-650-9880). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come fı dinner, when the pastry counter becomes a wine bā votive candles flicker on tiny tabletops, and the mer shifts to sophisticated French-American fare lil sweetbreads, foie gras terrine, and crisp roast ducklin Chef-owner Scott Campbell is justly proud of l creamy Valrhona hot chocolate, which he freezes in ice cream in the summer, and he's shrewdly respond to the neighborhood's demographics by concocti his own line of baby food, made from all-natu ingredients • 520 Columbus Ave., at 85th St. (212-57 3194). (M)

★ Barney Greengrass
A Formica-clad shrine to smoked fish and everythi else that defines the dying art of Jewish appetizir No one's stopping you from ordering cheese blintz chopped liver, even caviar. But that's not why you here. You're here to savor Barney's raison d'être: t holy trinity of sturgeon, smoked salmon, or No scrambled with eggs and onion, with an H&H ba and cream cheese on the side. • 541 Amsterdam Ave., 86th St. (212-724-4707). (M) ($)

Hi-Life Bar & Grill
Big-city brasserie with retro feel—*and* a sushi b During the week, an overstuffed banquette and t oversize goldfish tanks provide a cozy refuge for t neighborhood. Fine food that ranges from steam dumplings to strawberry sundaes. After dinner eve weekend, a D.J. tilts the place toward a party. • 4 Amsterdam Ave., at 83rd St. (212-787-7199). (M)

★ Jean Georges
Nothing and no one at Jean Georges steals center st from the wondrous creations of its extraordinary ch Jean-Georges Vongerichten. If you're okay with su divine supplication, prepare to be open-mouth whenever you're not chewing. Nothing you encoun will fail to dazzle, from the simplest dish of asparag and morels au jus to the unexpected combo sweetbreads en cocotte with ginger and licorice. Central Park West (212-299-3900). (E)

La Vela
A comfortable, unpretentious spot for Northern Ital food. Worth sampling are the zuppa di pesce, the riso and the wild-mushroom, black-olive, and goat-che pasta • 373 Amsterdam Ave., nr. 77th St. (212-877-7818).

★ Ruby Foo's
In what might be Auntie Mame's duplex during l high mah-jongg period, the black-bean sauce is vibr and the wok steamed lobster is worth its weight jade. And regardless of where you sit, you have to w down the Mamescent staircase at least once. Scream "Live! Live! Live!" is optional • 2182 Broadway, at 77th (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Boml have brought regional Indian cuisine to Columl Circle. The prix fixe lunch buffet is a bargain, and all trendy territories (Goa, Gujarat) are well-represent • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

Casa Pepe
Mexican and Spanish fare meld in this eleg restaurant, with garden dining in fine weather an fireplace. The seafood-heavy menu finds best express in the zarzuela de mariscos, paella marinera, and ta Vera Cruz. • 114 Bay Ridge Ave. (718-833-8865). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, and crea spinach. Apply for your own Peter Luger credit car bring cash. • 178 Broadway, at Bedford Ave. (718-387-74 (E) ($)

Queens

Water's Edge
Every table has a view of Manhattan. A quiet and ele space to partake of fancy American fare like roas chestnut soup and red snapper poached in orange-saf infusion with baby fennel and chervil. Jacket requir 44th Dr. at the East River (718-482-0033). (E)

InConcert

Edited by Tara Pepper

lassical Music

e gogmagogs
terweave five dramatic narratives with virtuosic ing playing in the dynamic musical-theater work *bbledygook,* directed by Lucy Bailey. 10/31–11/4 and /7–11/11 at 8. • Miller Theatre at Columbia Universi- 2960 Broadway, at 116th St. (212-854-7799); $25.

e Mannes Orchestra
ommemorates Aaron Copland's centennial with his *uiet City, El Salón México,* and *Four Dance Episodes m Rodeo.* 10/31 at 8. • Alice Tully Hall, Lincoln Center 12-875-5050); free tickets must be obtained from the x office beforehand.

w York Philharmonic
onors Leonard Bernstein with a performance of rlioz's *Symphonie Fantastique,* conducted by Mariss sons, and Bernstein's *Serenade,* with soloist Itzhak rlman. 10/31 at 8. • Avery Fisher Hall, Lincoln Center 12-721-6500); $25–$60.

ncertante Chamber Players
rform Shostakovich's *Two Pieces for String Octet,* uch's *Octet,* and Brahms's *String Sextet No. 2.* 11/1 at • Merkin Concert Hall at the Abraham Goodman House, 9 W. 67th St. (212-501-3330); $15.

illiard Symphony Orchestra
Avery Fisher Hall debut features Adams's *The hairman's Dances: Foxtrot for Orchestra,* and works by alton and Wagner. 11/1 at 8 • Avery her Hall, Lincoln Center (212-721-00); $7–$15, students and seniors e.

ion String Quartet
esents quartets by Haydn and netana, and Kurtág's *Microludes.* /1 at 8. • Alice Tully Hall, Lincoln Cen- (212-875-5788); $27.50–$37.50.

kyo String Quartet
tersperses the movements of Men-lssohn's Quartet, Op. 81 with single-ovement works by Schubert, We-rn, Kurtág, and Mozart. 11/1 at 8. • nd Street Y, 1395 Lexington Ave. (212-6-1100); $30.

w York Philharmonic
emieres *Red Silk Dance,* by Bright eng, with pianist Emanuel Ax, who ll also perform Liszt's Piano Concer- No. 2. 11/2–11/6 at 8, 11/4 at 2 and 11/7 at 7:30. • Avery Fisher Hall, Lin-n Center (212-721-6500); $15–$56.

icia de Larrocha, piano
r only Manhattan appearance this son features the work of three anish composers, including Grana-s's *Valses Poéticos,* and sonatas by ubert and Mozart. 11/4 at 8. • 92nd Street Y, 1395 ington Ave. (212-996-1100); $20–$30.

onic Boom 2000"
ntinues with a program of new works for cello the premiere of Sofia Gubaidulina's *Quater-n,* 11/2 at 8. Innovative instrumentals including an Drummond's zoomoozoophone are featured "Newband." 11/4 at 8. • The Great Hall, Cooper on, Third Ave. at 7th St. (212-279-4200); $12, $6 iors and students.

round Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Preview

Everyone Take a Bow

Madeleine Shapiro, like most other cellists, is used to dodging bad jokes (*Q: How do you make a cello sound beautiful? A: Sell it and buy a violin*) as she lugs her unwieldy instrument around, but the trend toward composing for single-instrument ensembles may give her the last laugh. When Shapiro (pictured), director of the Contemporary Music Ensemble at Mannes College and longtime advocate of new composers, decided to put together an all-cello program for the Sonic Boom 2000 Festival, she says, she had her pick of works. "There's a really interesting literature—each of the pieces I chose has a unique voice." Consider just two disparate works on the bill: In her cello quartet *Las Sombres de los Apus,* Peruvian-American composer Gabriela Lena Frank calls mountain spirits ("Apus") from the peaks of the Andes and captures their rage against negligent villagers, the avalanches they unleash, and the quiet that follows. Tina Davidson got the idea of writing "In That Early Light" for cello trio and glass harmonica, a complex instrument invented by Ben Franklin, from the producer of a PBS special for which she composed the work. "The film was a day in the life of Philadelphia, and he gave me the morning," she explains. In the beginning of the piece, the performers brush and tap their hands on the wood of their instruments. "One of the images was of a woman sweeping her porch, and I wanted to capture that sound—a gradual awakening, as slivers of daylight creep in and the morning takes over." Oddball playing techniques aside, however, the cello's real punch comes from its wide range and textural variety, says Shapiro. "When cellos play together, it's very powerful, a wild sound." (See "Classical Music.") T.P.

ograph by Steven Speliotis/Speliotis Photography.

Opera

The Metropolitan Opera
Jürgen Flimm's new production of Beethoven's *Fidelio* is performed through 11/2. *Die Zauberflöte* opens 11/6. *Carmen* ends 11/11, and *Turandot* continues through 11/25. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); $18–$180.

New York City Opera
La Traviata is performed through 11/4; *The Love for Three Oranges* closes 11/5. *Madama Butterfly* continues until 11/11; *Rinaldo* ends 11/18. Tues.–Thurs. at 7:30, Fri. and Sat. at 1:30 and 8. • New York State Theater, Lincoln Center (212-870-5630), www.nyc-opera.com; $25–$92.

Amato Opera
Il Trovatore continues until 11/26. Fridays and Saturdays at 7:30, Sundays at 2:30. • 319 Bowery (212-228-8200); $25, $20 seniors and children under 12.

American Opera Projects
Stage Gabriele Jakobi's *Heinrich Heine: Doppelgänger,* with a libretto of Heine poems. 11/3–11/6 at 8 • Angel Orensatz Foundation Center for the Arts, 172 Norfolk St. (718-398-4024); $25–$35.

Dance

American Ballet Theatre
The final week of the season features a new staging of the *Nutcracker,* Act II, by Kevin McKenzie. 11/4–11/5 at 2, 11/4 at 8. For full details, log on to www.abt.org. • City Center, 131 W. 55th St. (212-581-1212); opening night $35–$75, all other performances $35–$65.

Garth Fagan Dance
The *Lion King* choreographer celebrates the thirtieth anniversary of his company with the premiere of *Trips & Trysts,* set to new music by Wynton Marsalis. Through 11/5. Tues.–Sat. at 8, Sun. at 2 and 7:30. • Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $38.

Marcel Marceau
Premieres new incarnations of "Bip." 10/31–11/10 at 8. • The Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Madison Aves. (212-772-4448); $35–$50.

Cloud Gate Dance Theater
The Taiwanese dance company premiere *Songs of the Wanderers.* 11/1, 11/3, and 11/4 at 7:30, 11/5 at 3. • BAM Howard Gilman Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $17–$45.

Nightlife

Edited by Ethan Brow

Concerts

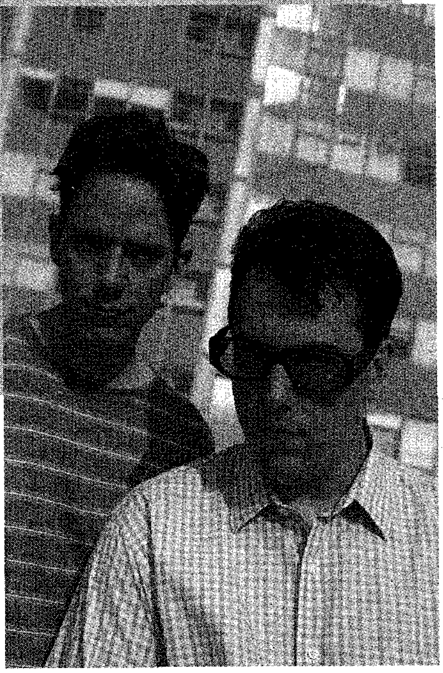
"Borscht Belt Buffet"
10/31 at 8; 11/1–11/2 at 2 and 8; 11/4 at 8; 11/5 at 2 and 7; 11/6 at 8. Featuring Bruce Adler, David Dudu Fisher, and Mal Z Lawrence. • Town Hall, 123 W. 43rd St. (212-840-2824); $35-$55.

Alice Cooper
10/31 at 7:30. With Dope. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); $30-$35.

Series

How About Them Giants?

In the honored tradition of Raffi and Buckwheat Zydeco, **They Might Be Giants** will, this March, attempt to warp the minds of America's youth with their first children's record, called *No!* "Musically, it's not restrained in any way," says TMBG's John Linnell (pictured, at left). "We thought we could actually be more extreme in some ways, and it would be interesting for younger kids." Aside from their trademark running-amok-in-a-toy-factory goofiness, what else can we expect of Linnell and partner John Flansburgh's (at right) first break from postgrad irony? "Usually on a TMBG record, there's at least one song that invokes death," Linnell says. "Instead of that, there's a lot of songs about going to sleep." In the meantime, the group will play the Bowery Ballroom for the next five Thursdays, with a different theme each week, including a seven-piece horn section on the 16th, a preview of songs from *No!* on Thanksgiving, and a live performance of their entire 1990 album *Flood* on the 30th. The series may even rival their gig in Salt Lake City last Fourth of July, when they played on a bill with Chicago and the Beatles-tribute band Imagine. "Oh, boy, that was a crazy show," Linnell remembers. "There were some really crazy synchronized dances and costumes—the kind of stuff that we don't get in New York very much. You don't get to check out, like, a thousand women in really brightly colored costumes doing an elaborate Watusi completely in sync." TIMOTHY HODLER



Ani DiFranco
11/3–11/5 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); $32.50.

Dennis DeYoung
11/1 at 8. • Beacon Theater, 74th St. and Broadway (212-307-7171); $40-$64.

Medeski Martin & Wood
10/31 at 8. • Beacon Theater, 74th St. and Broadway (212-307-7171); $27.

Slipknot
10/31 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); $40.

311 With Zebrahead
11/3 at 7:30. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); $25.

Small Stages

Arlene Grocery
10/30: Mark Geary; Brian Kennedy. 10/31: The Invisible Men; Natasha & MGB. 11/1: Evelyn Forever; Swati. 11/2: Crimson Sweet; Seventh Heaven. 11/3: Bunt; The Rosemary Pure. 11/4: Cementhead; Clyde. 11/5: Firegods; Cold Ethel. 11/6: Pan; Punk/Metal Karaoke. • 95 Stanton St. (212-358-1633).

B.B. King Blues Club & Grill
10/30–10/31: Jefferson Starship. 11/3–11/4: Kool & the Gang. • 243 W. 42nd St. (212-997-4144).

Bottom Line
10/31–11/1: The Dave Weckl Band. 11/2–11/3: Patty Larkin; David Wilcox. 11/4: Fairport Convention. 11/6: Music of Frank Zappa, performed by Ed Palermo Big Band. • 15 W. 4th St. (212-228-7880).

Bowery Ballroom
10/30: Sneaker Pimps. 10/31: Bjorn Again. 11/1: J. Mascis & the Fog. 11/2: They Might Be Giants. 11/3–11/4: Soulive. 11/6: A3. • 6 Delancey St. (212-533-2111).

Chicago B.L.U.E.S.
11/3–11/4: Carey Bell. • 73 Eighth Ave. (212-924-9755). $.

Fez
Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 10/31: Jul Shear; Norah Jones. 11/1: Toshi Reagon and B Lovely. 11/3–11/5: Anita O'Day. 11/6–11/7: Tl Americana Project. • Time Cafe, 380 Lafayette St. (21 533-2680).

Hard Rock Cafe
In the surest sign yet that man cannot live by then restaurant alone, the Hard Rock has added real li rock shows to go with all that memorabilia. 10/3 Halloween Show. • 221 W. 57th St. (212-489-6565). ages; no cover; all shows start at 9 P.M.

Irving Plaza
10/31: BB Mak. 11/1: Sammy Hagar. 11/3–11/4: T Radiators. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic boo ing in town. Expect everything from torch singers underground hip-hoppers to New Age compose Mondays: "Benefit," a downtown music revue. Tu days: "Original Roses" with D.J. Beverly Bor Wednesdays: Reggae music with "Fever." Thursda Editors, scene-makers, and boldface names take th turns spinning their favorite records with the "Perso ality D.J. Series." Sundays: The deep-house-orient "Love Bazaar" with D.J. MKL. 10/30: La La LaChiu 10/31: Blowfly. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/31: Rachel's; Matmos. 11/1: Chris Speed Trio; If Birth; Desist. 11/2: Country Teasers; Speedball Bal Autobody. 11/3–11/4: Ron Sexsmith. 11/5: Bene for Jeanne Lee. 11/6: Badly Drawn Boy. • 74 Leon St. (212-219-3055). $.

Makor
10/31: Monkeyworks; Joel Newton Situation; Lem Juice Quartet; Satlah. 11/1: Cheryl Wheeler; Car Newcomer. 11/2: Vance Gilbert; Erin McKoew 11/4: James "Blood" Ulmer. 11/5: Dred Scott Tr 11/5: Open Jam. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Tuesdays in November: "Ha core" with Misstress Formika. Fridays: Adam Ro 10/31: The Gungy and Braino Show. 11/1: T Haoles; The Inch Worms. 11/2: Sheriff Bob and t Good Times. 11/4: The Fleshtones. 11/5: Fio McBain. • 99 Ave. B (212-982-2511).

Maxwell's
10/30: The Murder City Devils; Dirt Bike Ann 11/1: Robert Walter's 20th Congress; Seeking Hom 11/3: Freedy Johnston. • 1039 Washington St., Hobok N.J. (201-653-1703).

Mercury Lounge
10/30: Steve Singh. 10/31: Apollo Heights. 11. Ricky Byrd. 11/2: Knockout Drops. 11/3: Buff Tom. 11/4: The Inflatablemen. 11/5: Skyrock 11/6: Jim Kremens; Pound. • 217 E. Houston St. (2 260-4700).

Rodeo Bar
10/30: Bruce Henderson. • 375 Third Ave., at 27th (212-683-6500).

S.O.B.'s
10/30: Estrellas Cubanas. 10/31: Halloween Da Party. 11/1: Morgan Heritage. 11/2: Basem Bhangra. 11/3: Jamie Hawkins. 11/4: Brazooca. • Varick St. (212-243-4940).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursd Groove Collective. 11/3: Uncle Sammy. 11/4: Am ian. • 161 Hudson St. (212-386-3600). $.

Clubland

Centro-Fly
Like Vinyl, Centro-Fly is hopping with big-na D.J. talent nearly every day of the week. Thursd "Subliminal Sessions" with D.J. Erick Morillo

Photograph by Catherine McG

casional special guests like Armand Van Helden d "Little" Louie Vega. The second Friday of every onth: Long-running house party "N'Ice." Third iday of every month: House party "Con-fu-sion," o a refugee from Baktun, with big-name D.J.'s like icago's Pierre. Saturdays: Energetic house and big at with "Plant." • 45 W. 21st St. (212-803-7859).

eetah

jungle-themed club with a spacious dance floor d a small yet powerful sound system. Thursdays: lique," where the socialite set grooves to hip-hop ats. Fridays: Blokes go crazy to house at "GBH" Great British House"). Saturdays: Thumping tribal use and live percussionists at "Cherchez La mme." Sundays: Nicky Siano of "Twelve West" ns "Boys Nite" D.J. Merritt for a brand-new party led "Mardi Gras." The emphasis will be on deep use and garage classics, so the promoters will pro-e bus service from that other Sunday house gath-ng "Body & Soul." 11/3: Ashley Beedle. • 12 W. t St. (212-206-7770).

nelight

e Limelight is officially back from the dead thanks its powerhouse weekend nights which see the s of Detroit techno icon Jeff Mills, Ministry of nd's D.J. Heaven, and the trance heavies of the atecrasher" crew grace the turntables. The maze- club's renaissance comes just in time, as other gaclubs like Twilo have become uncomfortably ked, verging on the claustrophobic. 11/4: "Tru l" presents Robert Hood; CJ Bolland. • 660 Sixth ., at 20th St. (212-807-7780).

e Roxy

e cavernous Chelsea institution's deeply enter-ning and mysteriously underattended Tuesday- l Wednesday-night roller-skating jam keeps boo- queens' wheels spinning till the wee hours. Fri-s: The Roxy enlists D.J. Jason Ojeda for the re-nch of its night for the weekender straight crowd. urdays: Superstar D.J. Victor Calderone spins ıse for the Chelsea boys while hard-bodied go-go s dance on the bar. • 515 W. 18th St. (212-627- 4). $.

ine

is downtown spot is now host to excellent, en-siastically received D.J.-oriented nights as well as -and-coming rock and dance acts. Mondays: "Gi- Step Mondays" with the gloriously great D.J. n Trent. Tuesdays: "Prohibited Beatz," electronica all its many and varied subgenres with D.J.'s ingsett and Yoshi. Thursdays: Reggae and soul h "Mash Potatoes." Fridays: Hip-hop with D.J.'s tch Armstrong and Mateo. Saturdays: D.J. Greg le's dance-centric "Tremendous." • 285 W. Broad- (212-941-0900).

a

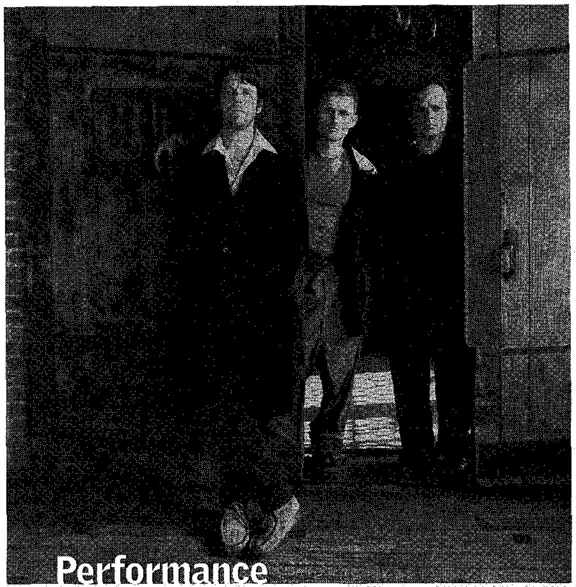
health-and-wellness theme (white walls, bath-ms designed to look like saunas) is thankfully stly unobtrusive, and the crowd is thankfully not essively chic. Spa promoter Steven Lewis main-s the kind of balance between office *zhlubs,* club , and A-listers he pulled off so nicely in the early of the now-defunct Life. Wednesdays: "Big Bad lgy Disco," with New Wave and rock spun by Paul Sevigny. Thursdays: Superpromoter Erich rad's "Glam," with D.J. Jackie Christie. Fridays: c Ronson and Grandmaster Flash spin hip-hop R&B for the A-listers at "Hollywood 2000." • 76 th St. (212-388-1060).

lo

lo is the superclub of the moment, thanks to a re-ing lineup of dance music's biggest marquee at-ions. Wednesdays: The upstairs lounge hosts hard se and techno with "2K Wednesdays," a low-key native to the frenzied Friday nights. Fridays: ld-class D.J.'s like Carl Cox, Sasha and Digweed, Cassius play for a mixed crowd of drag divas and he-prowl straights. Saturdays: Aging club king Junior Vasquez spins for his bare-chested lsea-boy following. 11/3: Carl Cox; Mark Lewis. W. 27th St. (212-268-1600).

l

ped of its liquor license, this once-hedonistic ntown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).



Performance

Triple Threat

Good citizens of the downtown music scene that they are, **Medeski Martin & Wood** (pictured) make genre-defying music that at once recalls the rare groove of Bob James, the free jazz of Sun Ra, the experimental rock of Sonic Youth, and the deep keyboard-driven soul of Stax. The trio should be in tip-top improvisatory form when it plays the Beacon Theater on October 31 to celebrate the release of its new, appropriately all-over-the-place album *The Dropper.* (See "Concerts.")

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 11/1–11/4: Steve Lippia and the Vincent Falcone Orchestra. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 10/31–11/5: Earl Klugh. • 131 W. 3rd St. (212-475-8592).

Don Byron

11/3 at 8: Performing "Contrasting Brilliance: The Music of Henry Mancini and Sly Stone." • Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $15 for advanced seats, pay-what-you-will at the door.

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 10/31–11/5: Pat Martino Trio. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" presents: Sam Rivers & Eric Reed

11/3–11/4 at 8. • Alice Tully Hall, 65th St. and Broadway (212-721-6500); $45.

"Jazz Insights: The Legacy of Charlie Parker"

Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 10/31: Jerry Dodgion. • The New School, 66 W. 12th St. (212-229-5783); $30.

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 10/30: Philip Manuel. 10/31–11/5: Andrew Cyrille; Geri Allen; Chico Freeman; Richard Davis. 11/6: Norman Hedman & Tropique. • 116 E. 27th St. (212-576-2232).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

11/3: Lou Donaldson Quartet. The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-874-3929).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)and often involve free beverages and food. • 183 W. 10th St. (212-929-7565). $.

graph by Danny Clinch.

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 10/31–11/5: The Clayton Brothers. • 88 Seventh Ave. So. (212-242-1785).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 11/2–11/4: Cecil Taylor and Tony Oxley. 11/5: Strauss/Warschauer Duo. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/31–11/5: Eric Alexander Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Performance

What's Old Is New

Sam Rivers (above left) is the multi-instrumentalist, equally adept with tenor saxophone, alto saxophone, and flute, whose sixties albums like *Involution* helped define free jazz; **Eric Reed** (above right) is the pianist whose nineties albums like *It's All Right to Swing* took part in shaping the post-Marsalis traditionalist movement. On November 3 and 4, "Jazz at Lincoln Center" will bring this somewhat unlikely pair together to world-premiere new works. (See "Jazz.")

Comedy

"Spin Cycle Comedy"
Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016); free.

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the Letterman show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. 10/31: Christine Nagy. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 10/30–11/15: Colin Quinn; Greg Giraldo; Wanda Sykes; Elon Gold; Mitch Fatel; Keith Robinson; Godfrey. 11/6–11/12: Colin Quinn; Greer Barnes; Wanda Sykes; Billy Burr; T. Sean Shannon; Keith Robinson; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Shows Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-36
9000).

Stand-up New York
Robin Williams is known to drop by here unai
nounced to warm up for his *Letterman* appearance
Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, ai
12:15 A.M. $12 cover. 11/3–11/4: Wali Collins; Mil
Estime; Paul Mercurio; Orny Adams. • 236 W. 78th
(212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in
cozy environs. (Early shows Tues.–Sat., late shows F
and Sat.) Sundays: 11/5: brunch with Judy Barne
Through 11/25: Susannah McCorkle. •
W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant wi
an intimate cabaret space. Mondays at
Jim Caruso and Billy Stritch. Throu
11/4, except Sundays: Wesla Whitfie
11/5: William Kinsloving. • 450 Park A
So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swi
through the early set with Eddy Davis
His New Orleans Jazz Band at 8:45. $6
Carlyle Hotel, Madison Ave. at 76th St. (2
744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Lan
celebrates her fourteenth year at the C
Pierre with a special program called "Fas
nating Rhythms: 50 Years of Americ
Popular Song and Jazz." Sun.–Mon., Na
cy Winston sings and plays piano. $19 mi
imum; jacket and tie required. • Fifth Ave.
61st St. (212-940-8195).

**The Carnegie Club at Carnegie Bar a
Books**
Fridays and Saturdays at 9:30 and 11: Si
tra impersonator Cary Hoffman, backed
Stan Rubin's eleven-piece big band. $
cover; two-drink minimum. • 156 W. 5
St. (212-957-9676).

Feinstein's at the Regency
Michael Feinstein's cabaret space at t
Regency Hotel shares the room with the restaur
540 Park. Tickets are $50 Tues.–Fri.; $75 for the ea
show on Friday and all shows on Saturday; $50 fo
and-drink minimum. Through 11/25: Barbara Co
• 540 Park Ave., at 61st St. (212-307-4100 or 212-3
4095).

FireBird Café
The theater district's newest post-show snuggery, ri
next door to an overwrought Russian restaurant. St
clear of the dagger-toting Cossack doormen a
you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. a
and 11. $30 cover; $15 minimum. Through 11
Steve Ross in "Love & Laughter: The Sequel." •
W. 46th St. (212-586-0244).

Judy's
This cozy and friendly piano bar features two perf
mance spaces, a fine menu, and a weekly gig by J
herself. 10/30: Eric Michael Gillet. 11/1: Ten
Leonard. 11/3: Lee Dratfield; Elaine St. George. 11
Judy Kreston and David Lahm; Evy Scheff. 11/5: N
ci Nicholas; Eric Michael Gillett. 11/6: Aaron
Battle. • 169 Eighth Ave., bet. 18th and 19th Sts. (212-
5410).

Rose's Turn
Thursdays and Sundays in October, at 7: "Piano
Hello!" 10/30: Tony Furio; "Hell in a Handbaske
55 Grove St. (212-366-9658).

Ground Rules

In clubland, promptness is *not* next to godlin
expect shows to start much later than promi
$ = cash only.

Photographs: left, courtesy of Lincoln Center; right, Rocky Sch

TheMix

Edited by Boris Kachka

adio Highlights

Live Transatlantic Election Special"
ian Lehrer and BBC Radio 5's Brian Hayes find out hat Europeans think of Gore and W., examining for- gn-policy issues and coverage in the European press. eakers from Britain and the U.S. are paired up to dis- ss issues like gun control, abortion, and race. • 11/3, 8 P.M. WNYC, 820 AM.

udio 360 With Kurt Andersen"
 media polyglot tackles radio, premiering a new kly arts-and-ideas program. Regular segments in- le "Kurt's Commentary" on culture, "Design for Real World," about everyday objects like the Post- ote, and "Portraits"—profiles of artists and other res. Each cover story consists of a series of pro- ed features and profiles on a central theme. • 11/4, 1 A.M. WNYC, 93.9 FM.

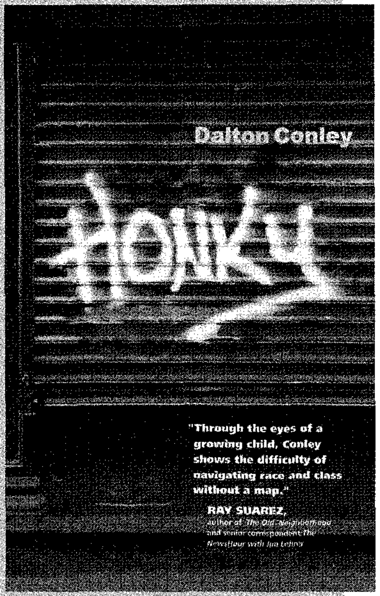
w York Kids"
wbury Honor–winning children's author Patricia Reilly Giff speaks about her new book, *Nory Ryan's Song*. The Class of the Week votes for president. • 11/5, 6–8 P.M. WNYC, 820 AM.

"New York & Company"
Host Leonard Lopate talks to Frank Rich about his memoir, *Ghost Light*, discusses *The Annotated Wizard of Oz*, and brings on Maxwell Hearn, who curated "The Embodied Image: Chinese Calligraphy at the Metropolitan Museum of Art." • 11/6, noon–2 P.M. WNYC, 820 AM.

In Print

White Like Me

On the way out of his NYU office on Mercer Street, **Dalton Conley** checks the front-desk security guard's progress on the Friday *Times* crossword. "That's a perfect example of there being no correlation between intelligence and class," Conley says a moment later. "He can do Monday through Sunday, flawlessly." Unsurprising that Conley, the author of a groundbreaking sociology book packed with statistics on the economics of race (based on work the American Sociology Association voted best Ph.D. thesis of 1996), spends a lot of time on the tiniest human details. The professor who "just thought this would be a good day job" allowing him to work on more literary fare brought all his skills to *Honky*, his memoir of growing up as the only white kid in the housing projects of Avenue D. It's also, he insists, an academic work, resembling "a weird quasi-social-science experiment from a mad sociologist." Conley, who eventually went on to Stuyvesant High School, UC Berkeley, and the middle class, vividly and subtly evokes the jarring distinctions of daily life in Manhattan circa 1980. As for how he succeeded where almost all his neighbors failed, the professor has his theory: "Race matters, and class is more than just money," he says. "It's social connections on the other side of town to get you into a better school. It's the names you can drop during a college interview." Though an acquaintance once used the title word as he held a knife to his throat, Conley says he's never held a grudge against his neighbors, having encountered ugly behavior across the social spectrum. "I guess I really feel like everyone's fucked up. Not that I think the poor are so virtuous—I just think everyone's lazy and trying to get over on somebody in America, and certain groups have it all stacked to their advantage." Conley reads from *Honky* at Posman Books on November 2. (See "The Written Word" for details.) B.K.


Dalton Conley
HONKY
"Through the eyes of a growing child, Conley shows the difficulty of navigating race and class without a map."
RAY SUAREZ,
author of The Old Neighborhood and senior correspondent The NewsHour with Jim Lehrer

Lectures and Panels

"The Future of the American English Language"
Members of the usage panel consulted on the full-color fourth edition of the American Heritage Dictionary meet face-to-face to debate the usage of various words and phrases. Panelists include Roy Blount Jr. and Frank DeFord, with panel chair Geoffrey Nunberg moderating. • 10/31 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-996-1100); $20.

"Can't Stop Now . . ."
A screening of Eileen Thalenberg's award-winning documentary about older dancers in an experimental company is followed by a panel discussion in which a couple of dancers join Thalenberg, with *Dance Research Journal* editor Julie Malnig moderating. • 11/1 at 6 P.M. NYU, Tishman Auditorium, 40 Washington Sq. So. (212-998-6876); free.

Margaret Morton
The Cooper Union professor and photographer lectures on *Fragile Dwelling*, her new book of photographs of the city's homeless communities, at a book signing and reception to open her new exhibition at the gallery. • 11/1 at 6:30 P.M. Aperture's Burden Gallery, 20 E. 23rd St. (212-505-5555, ext. 328); free.

"African Style: Down to the Details"
Sharne Algotsson, author of *African Style* and a leading expert on African-American design, discusses contemporary spaces and objects that reflect traditions of African design. • 11/2 at 6:30 P.M. Cooper-Hewitt, National Design Museum, 2 E. 91st St. (212-849-8400); $15, $10 members and students.

"Shaping Identities"
Barbara Landis, a historian at the Carlisle Indian School, gives a lecture and slide presentation about the peculiar history of Indian boarding schools, which often forbade Native American children to speak their native languages or practice traditional rituals. • 11/2 at 6:30 P.M. George Gustav Heye Center, National Museum of the American Indian, One Bowling Green (212-514-3820); free.

"Women in the Visual Arts"
Painter Elizabeth Murray and photographer Laurie Simmons discuss the changing role of women in contemporary art, with writer A. M. Homes moderating.• 11/2 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-996-1100); $20.

The Written Word

"A Halloween Poetry Bash"
Poets David Lehman and Philip Stephens read from and sign their latest works, *The Daily Mirror* and *The Determined Days*, respectively, as guests sample wine and cheese. • 10/31 at 6:30 P.M. Housing Works Used Book Café, 126 Crosby St. (212-334-3324); free.

Frederick Busch
The winner of various prestigious fiction prizes reads from his new short-story collection, *Don't Tell Anyone*. • 11/1 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

John Ashbery
The renowned Pulitzer-winning poet reads from his work and signs copies of his new collection, *Your Name Here;* also reading from her poetry will be Bernadette Mayer. • 11/1 at 8 P.M. The Poetry Project in St. Mark's Church, 131 E. 10th St. (212-674-0910); free.

Dee Dee Ramone
The bassist and songwriter who left his namesake band in 1989 signs copies of *Lobotomy: Surviving the Ramones*. • 11/2 at 6 P.M. Virgin Megastore, 52 E. 14th St. (212-598-4666); free.

Dalton Conley
The sociologist and memoirist reads from *Honky*, his story of growing up white in the minority projects along Avenue D. • 11/2 at 6:30 P.M. Posman Books at NYU, 1 University Pl. (212-533-2665); free.

Darcey Steinke and Michael Klein
As part of Locus Media's "Mad Alex Presents" series, Steinke, journalist and author of *Up Through the Water*, reads from her work, and Lambda Award winner Klein reads from his poetry. • 11/2 at 6:30 P.M. Locus Media, 594 Broadway, Suite 1010 (212-693-0405); $5.

Justin Martin
The biographer reads from *Greenspan: The Man Behind Money*, and signs copies. • 11/2 at 7:30 P.M.

Game Week

HOME ░ AWAY ▓

	Mon: 10/30	Tues: 10/31	Wed: 11/1	Thurs: 11/2	Fri: 11/3	Sat: 11/4	Sun: 11/5
GIANTS							▓ CLE FOX 1 P.M.
JETS							DEN CBS 4:15 P.M.
KNICKS		PHI TBS/MSG 8 P.M.		ATL MSG 7:30 P.M.	▓ WAS MSG 7 P.M.		
NETS		CLE FSNY 7:30 P.M.			▓ CHI METRO 8:30 P.M.	CHA FSNY 8 P.M.	
RANGERS			TAM MSG 7 P.M.	▓ OTT METRO 7 P.M.		▓ MON MSG 7 P.M.	
ISLANDERS	BOS METRO 7:30 P.M.		▓ FLA FSNY 7:30 P.M.		▓ TAM FSNY 7:30 P.M.		LA FSNY 1 P.M.
DEVILS	FLA FSNY 7:30 P.M.		PHI ESPN 8 P.M.	▓ TOR FSNY 7:30 P.M.		LA FSNY 1 P.M.	

Labyrinth Books, 536 W. 112th St. (212-865-1588); free.

Mark Danielewski and Poe
The author of *House of Leaves* and *The Whalestoe Letters* joins his sister, the singer Poe, for a show featuring singing, reading, a D.J., and a slide presentation. • 11/3 at 7 P.M. Housing Works Used Book Café, 126 Crosby St. (212-334-3324); free.

David Gates and Ben Marcus
Book Critics Circle and Pulitzer finalist Gates reads from new work along with Marcus, the author of *The Age of Wire and String*. • 11/5 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Enid Rudd
The playwright reads from his play *Dearest Cousin*, as part of the "StoryLine Project" series of original play readings. • 11/5 at 8 P.M. The Directors Company Studio, 311 W. 43rd St. (212-977-5006); free.

"The Americana Project"
For two nights, more than a dozen lesser-known writers read from their work about "small lives in a big country," in a production of the Salt Theater's literary division. The second event, on Election Night, features Steve Spraragen as Uncle Sam. • 11/6 and 11/7, 7:30 P.M. Fez under Time Café, 380 Lafayette St. (212-533-2680 for reservations); $5.

Special Events

Tours

Brownstone Brooklyn
Take four hours to tour Brooklyn's residential havens, from Park Slope to Brooklyn Heights, as well as commercial downtown, all with an emphasis on history and architecture. • 11/4, 10 A.M.–2 P.M. (718-393-7537 for reservations and meeting place); $20 plus lunch.

Gowanus Artists Tour
Escalating rents in Park Slope and Carroll Gardens have squeezed artists in between—into Gowanus, the neighborhood surrounding the canal (not as putrid as it once was). Eleven studios and more than 30 painters, printmakers, and multimedia artists open their doors to self-guided tours. Williamsburg is so over. • 11/4 and 11/5, noon–5 P.M. Tour maps available at New College Restaurant, 224 Fourth Ave.; Rising Café, 186 Fifth Ave.; or Cucina Restaurant, 256 Fifth Ave.

"Multi-Ethnic East Harlem Walking Tour"
Tour East Harlem for four hours on an informative trip co-sponsored by Big Onion Walking Tours and MCNY. • 11/4 at 1 P.M. Meet at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 257 to register); $12, $10 members, students, seniors.

Lower East Side "Folklore Walking Tour"
A tour of the old 'hood finally catches up with the modern era, covering not only the area's immigrant past but the shopkeepers who remain as well as the trendy boutique owners and artists who've taken over their turf. The tour begins and ends, however, at a restored remnant, the Eldridge Street Synagogue. • 11/5, 10:30 A.M.–1 P.M. Eldridge Street Synagogue, 12 Eldridge St. (212-219-0903); $10, $6 students and seniors.

Benefits

"Baked in the 'Hood"
The Association to Benefit Children celebrates the opening of a new location for its culinary-training-and-employment program with a children's Halloween party at La Bonne Soupe. The restaurant will donate 10 percent of its proceeds for the week to the program. • 10/31 at 1:30 P.M. La Bonne Soupe, 48 W. 55th St. (212-586-7650); free.

Harry Belafonte Benefit Concert
The entertainer and opponent of the U.S. embargo of Cuba performs at Carnegie Hall, with profits going to the Center for Cuban Studies and its programs to send aid to Cuba and promote cultural exchange. • 10/31 at 8 P.M. Carnegie Hall, 881 Seventh Ave., at 57th St. (212-242-0559); $25–$250.

"A Slice of Latin America"
A gala benefit for the Committee for Hispanic Children and Families features Latino stars like *Third Watch's* Bobby Cannavale and chef Douglas Rodriguez of Chicama, as well as music by Ray Vega's New York Latin Jazz All-Stars. • 11/2 at 7 P.M., cocktails at 6 P.M. The Puck Building, 295 Lafayette St. (212-216-1090); $250, $350 including cocktails.

WNYC Radio Gala
The city's public radio station, on its "campaign for independence" from the city, honors Sarah Jessica Parker and Sandy and Joan Weill for their supp of the station. The *Times* critic Elvis Mitchell a Peter Jennings present the awards. Proceeds go WNYC's fund-raising campaign. • 11/2 at 6:30 Cipriani 42nd Street, 110 E. 42nd St. (212-614-0400 tickets); $500.

Other Events

Barbados Food and Wine Festival
For the entire week, three of Barbados' finest ch join three New York chefs in their restaurants to c ate fusion dishes inspired by the island. The New Yo chefs fly to Barbados in March for a parallel eve there. • 10/30–11/4. Beacon, 25 W. 56th St. (212-3 0500); the Sea Grill, 19 W. 29th St. (212-332-7610); Dy Prime, 26 Laight St. (212-334-4783).

Natural History Museum Halloween Celebrati
The museum fills up with thousands of costum children trick-or-treating throughout more than of the museum's hallowed halls, as Snoopy and ot er trademarked characters invite children to part ipate in arts and crafts. • 11/31, 3–7 P.M. American seum of Natural History, Central Park West at 79th (212-769-5800); $6 or $12.95 for the Monster M package.

Village Halloween Costume Ball
The Theater for the New City opens up all four of theater spaces for its twenty-fourth annual ball. Insi there's a cafe called the "Witches' Cauldron" full affordable buffet fare, as well as the usual grour breaking theater performances. Outside, circus p formers and rock bands keep crowds entertaine 10/31. Theater for the New City, 155 First Ave. (212-2 1109). Outside, begins at 4 P.M.; free. Inside, doors oper 7:30 P.M.; $15. Reservations recommended, costume formalwear required.

Tenth Annual Print Fair
American, European, and Asian prints ranging fr old masters to contemporary work are exhibited sale. • 11/2–11/5. Seventh Regiment Armory, Park Ave 67th St. (212-759-4469); free.

Home Design Show
Architectural Digest sponsors a consumer show feat ing home furnishings and design services from ne 200 manufacturers and retailers. • 11/2, 10 A.M.–8 11/3–11/4, 10 A.M.–9 P.M. Javits Convention Center, 34th at Twelfth Ave. (800-677-6278); $20.

Exhibit

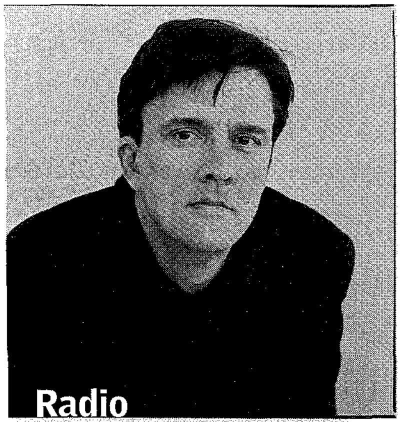
"Art Is Work: Milton Glaser Retrospective"
The creator of the ubiquitous "I ♥ New York" l went on to design the World Health Organizati international AIDS icon and the symbol represent Tony Kushner's *Angels in America*—to say noth of his work for *Fortune*, the Washington *Post*, *News*, and this magazine, which he co-fou ed. All this is just a fraction of Glaser's in ential design work, much of which is sh cased in the AIGA's first retrospective living designer. • 11/1–12/27, Mon.–Fr A.M.–6 P.M. American Institute of Gra Arts, 164 Fifth Ave., at 21st St. (212- 1990); free.

In Print

Capitalist Tootle

The world's most important economist may not have the charisma of Howard Roark, but Ayn Rand's old friend has a lot more subtlety and soul. After studying briefly at Juilliard, Alan Greenspan played clarinet, tenor sax, and flute for Henry Jerome's New York City big band during the forties, and later even formed a classical trio with two of Rand's Objectivists. Luckily for every capitalist on the planet, he wasn't that great, and ended up in NYU's business school. Justin Martin's **Greenspan: The Man Behind Money**—the first biography of the man—tracks Greenspan from his birth in Jewish Washington Heights to his laissez-faire mastery over the nineties boom. Martin reads from his work on November 2 at Labyrinth (see "The Written Word" for details).

Photographs: this page, courtesy of Eugene Schwartz; opposite page, Brigitte LaCo



Radio

Morning Erudition

Haven't heard enough of Kurt Andersen? The novelist, columnist, and Internet jockey (and former *New York* editor) brings his surprisingly affable tenor to public radio beginning November 4 at 10 A.M. on his sprawling new arts series, **Studio 360**. In his debut program on WNYC FM, Andersen reports on how catchy songs become embedded in the brain before tackling the confluence of politics and art—interviewing Barbara Kruger, Joe Klein, and a Cambodian artist once forced to work for the Khmer Rouge. (See "Radio Highlights" for details.)

ports

3C World Welterweight Championship

gar Shane Mosley, undefeated in 35 fights (with knockouts), defends his title against Antonio ız (33-2, 22 KOs) at the Theater in Madison ıare Garden. The bout will also be televised on HBO at 9:45 P.M. • 11/4 (212-307-7171; w.ticketmaster.com).

w York City Marathon

irty thousand pros, hacks, and freaks take over five boroughs for the thirty-first annual rathon, one of New York's best reasons not to n a car. If you wish you could have been ong those who'd planned ahead, quit smok-, and actually got to run the big one, the w York Road Runners Club not only indes a handy page of guidelines for 2001 rathon applications on its Website vw.nyrrc.org) but also hosts a pre-marathon 2-mile All-Comers Fun Run in Central k. For the All-Comers race, numbers and T-ts can be picked up at the NYRRC booth he Marathon Expo, Pier 94 at Twelfth Ave., 1 from 11 A.M. to 7 P.M., 11/2–11/3 from 10 . to 7 P.M., and 11/4 from 9 A.M. to 5 P.M. • Comers Fun Run: 11/5, at 8 A.M., starting at the d St. Transverse, near Bethesda Fountain. athon: 11/5, 10:50 A.M. starting at the Verıno-Narrows bridge in Staten Island, finishing Tavern on the Green in Central Park; televised IBC (212-860-4455; www.nyrrc.org).

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Ad Council

American Red Cross

Solutions to last week's puzzles

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Children's Events

Opera Lite
Aaron Copland wrote *The Second Hurricane* as an introductory opera specifically for children. It's about tolerance and courage, and this version includes a contemporary approach to the race issue.• 11/25 at 3 P.M.; 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $25, $12.50 kids.

Calling Young Calders & Steichens
As part of the Whitney Museum of American Art's first Family Fun Day, kids go on a treasure hunt and search through the galleries. The second floor is designated for workshops inspired by the collections. Kid-friendly food and goody bags will be in abundance. • 11/4, from 11 A.M. to 3 P.M. Preregistration is advised (212-570-7745); free.

Happenings

But Seriously, Kids

Conductor Paul Lustig Dunkel confesses he's had some of his best naps at the opera. And he offers two solid pieces of advice, based on his experience of catching those *zzzzz*s and being a parent, for introducing kids to the classics: First, don't go when they're tired. Second, prime them beforehand. Spell out what they will see and hear so they can be on the lookout for different elements. "Make it like watching *Blue's Clues* so they have to stay involved," says the award-winning maestro (pictured), who has such a heavy New York accent that you forget you're talking about classical music. On November 5, Dunkel conducts **The Second Hurricane**, a one-hour children's opera by Aaron Copland. The 92nd Street Y's updated version finds a group of teenagers out to help victims of a hurricane and getting caught in the windstorm themselves. (The opera premiered in 1937 at the Henry Street Settlement and was staged by Orson Welles.) Parents on the cutting edge of modern art may want to avail their kids of the first **Family Fun Day at the Whitney**. On November 4 in the fifth-floor gallery, kids will create their own wire sculptures using the same sort of materials Alexander Calder did to make his whimsical *Circus*. Or, if they prefer, kids can design a funky, un-chairlike chair, à la Lucas Samaras. The Britney/Carson wannabes can become the glamour subjects of an Edward Steichen-inspired photo shoot with boas, top hats, and an assortment of sparkly accessories. And the biggest no-no of all is blown to bits as the museum invites kids to draw on a designated wall. Parents: Consider the advance warning "Don't try this at home." (See "Children's Events.") S.A.

Mini Marathoners
Instead of running to McDonald's, kids can run *for* McDonald's as they line up at the New York Road Runners Kids Half-Mile Run, benefiting Ronald McDonald House. The course starts in Central Park at the southern Seventh Avenue exit and ends at the marathon finish line near Tavern on the Green. • 11/5, race start time 9:10 A.M. (212-639-0100); $10.

Hello, Dolly
New York City now has a Doll and Toy Museum, in Brooklyn. Housed in a 617-square-foot classroom, the museum will offer condensed exhibits on the significance of toys throughout history. The current collection features toys from Asia, the invention of the teddy bear, and doll restoration.• 317 Hoyt St., Carroll Gardens, Brooklyn. Call for hours of operation (718-243-0820); $3.

For Keepers, Savers, Hoarders, and Obsessives
Children are invited to bring objects from their personal collections to a workshop at the Museum of American Folk Art titled "We All Love to Collect." Harley Spiller, a.k.a. Inspector Collector, will explain how to prepare an exhibition with a behind-the-scenes tour. He will also show off his own collections of spoons, paper clips, and Chinese takeout menus. • 11/4, from 1 to 2:30 P.M.; 2 Lincoln Square, Columbus Ave. bet. 65th and 66th Sts. Preregistration is suggested (212-595-9533); free.

Gettin' Buggy
Martina the Little Roach (*La Cucarachita Martina*) is based on Cuban and Puerto Rican folklore about a comical tale of a bug who, in her journey toward finding love, finds happiness and friendship. The Society of Educational Arts uses colorful puppetry to bring kids into a dreamlike musical world where they can interact with the characters and begin to understand insect communication. • 11/4, 11/12, 11/18 in English, 11/11 and 11/19 in Spanish; at 3 P.M.; 107 Suff
St. Reservations suggested (212-260-4080); $10, $8 ki

Pas de Kids
The American Ballet Theatre's one-hour presen
tion for children features excerpts from the grow
up repertoire including *Rodeo, Diana and Acteon, J*
ula, Venetian Carnival, and *Études.*• 11/4 at 11:30 A.
City Center, Main Stage, 55th St. bet. Sixth and Seve
Aves. (212-581-1212); $18, $12 kids.

From Words to Art
Kids and their families can participate in a combi
tion reading-and-art class at Long Island's Hecks
er Museum of Art based on the wonderful bo
Chicka Chicka Boom Boom, by Bill Martin Jr. a
John Archambault, illustrated by Lois Ehlert. • 11/4
11:30 A.M.; 2 Prime Ave., Huntington. Preregistration is
vised (631-351-3250); $3 per family.

Give a Sweater, Get a Ticket, or Two
In honor of the cardigan-wearing Mister Roge
whose neighborhood is on exhibit at the Staten
land Children's Museum, kids are asked to donat
new sweater for holiday distribution to families l
ing in temporary housing. Donors will receive t
free admission passes for each sweater donated. O
er exhibitions currently on view include: "Bugs a
Other Insects," "Wonder Water," "Portia's Pl
house," and "The Computer Station." • Snug Har
Cultural Center, 1000 Richmond Terrace, Staten Isl
(718-273-2060); $4.

All Aboard
An exhibition of vintage scale models of clas
American and European trains is on view at t
New York Transit Museum's Gallery at Grand Ce
tral Terminal, now through March 31, 2001. • At
shuttle passage, adjacent to the stationmaster's offi
Hours: Monday through Friday 8 A.M. to 8 P.M., Saturday
A.M. to 4 P.M. (212-581-1212); free.

A Scarecrow Grows in the Bronx
There's more to scarecrows than a flannel shirt an
floppy hat. Learn what these curious characters
all about at the New York Botanical Garden's Be
heim Global Greenhouse. Follow their history a
view an extended family of scarecrows. Also at t
garden, kids can jump right into the season by pre
ing a colorful leaf, investigating the insides o
pumpkin, and decorating their own corn-husk sca
crow at the Everett Children's Adventure Garde
Through 11/5. Bronx River Pkwy. (Exit 7W) and Fordh
Rd. (718-817-8700); Garden Passport $10, $7.50 stude
and seniors, $4.50 kids 2-12.

Want More Kids?
Two workshops bring that question to the foref
for those cityfolk who are betwixt and between. T
92nd Street Y once again hosts the popular De
ing to Have a Baby, or Not, on 11/5, which j
participants with two social workers, one par
one child-free, to reach a conclusion. Also on 11
the Sol Goldman Y hosts Having a Baby in Am
ca, which teaches participants how to make
formed choices on child-rearing.• Deciding to Ha
Baby, or Not, at the 92nd St. Y at Lexington Ave., fro
A.M TO 3 P.M. (212-996-1100); $45; Having a Baby in A
ica, at 344 E. 14th St., from 1 to 5 P.M. (212-780-08
$15. City Center, Main Stage, 55th St. bet. Sixth and
enth Aves. (212-581-1212); $18, $12 kids.

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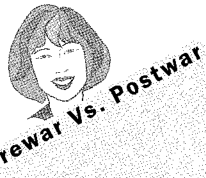

Should I buy an apartment in a prewar or postwar building?

Formerly known as New Amsterdam after Dutch settlements of the 1600s, New York City has some structures that were built even before the Revolutionary War. However, the era of World War II remains the definitive epoch by which the distinct periods of real estate history are separated, according to industry standards.

Prewar Buildings: Pros and Cons.

Prewar apartments are known for their charm, which is expressed mainly through architectural detail. They tend to have higher ceilings, larger rooms, detailed moldings and fixtures, cozy fireplaces, parquet floors, and separate rooms for servant's quarters, dining rooms, and pantries.

But charm doesn't come cheap. Since top-end prewar buildings are in limited supply, they tend to command significantly higher prices. Also, aging appliances, water stains, old plumbing and wiring, and low water pressure tend to come with the territory. Keep your eyes peeled for potential money pits.

Postwar Buildings: Pros and Cons.

Most postwar apartments come fully loaded with amenities. Features such as new appliances, gyms, party rooms, pools, housekeeping and valet service, and sunroofs are postwar signatures. Apartments in postwar buildings tend to vary more in size, structural flexibility (convert that dining alcove into a second bedroom, perhaps?), and layout than those in prewar buildings. But while postwar buildings are stocked with modern conveniences, they lack the charm and detailing that characterizes prewar buildings.

Either choice - prewar or postwar - is a fine choice. In fact, some of the more recent developments have been built to resemble prewar structures, featuring as they do intricate details and an overall feeling of elegance, catering to those who desire the best of both worlds.

LaLa Wang has been helping to connect renters, sellers, landlords and brokers since 1993. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

how to power up your apartment search

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Central Park South ID#45674
1 BR, 1 BT, post war clean elv bldg
Fantastic view! 24 dmn, jacuzzi,
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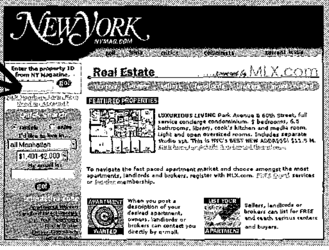
2. Log onto www.nymag.mlx.com and type in the Property ID. Click on the Go! button on the right.

Enter Property # you saw in New York Mag.

45674 go!

3. Online ad will come up with full available details and contact's profile



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below houston/ lower east side

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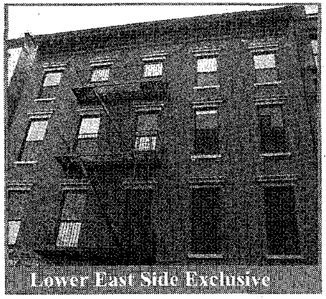

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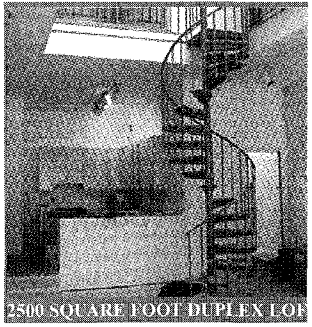

W/U, Reno. Excellent light and air w/dbl. hi ceil, SL, e/exp. Exp. brick, 2 B 2 bths, jcz, sp. stair, 2 entr. **Amy Witko**
The Witkoff Group **212-672-475**

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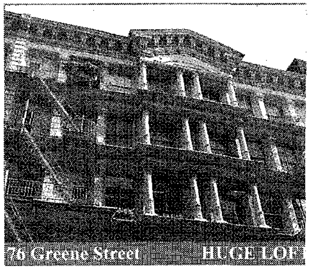

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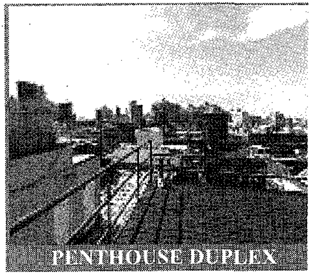

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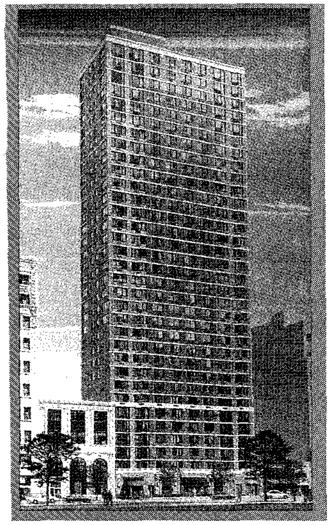

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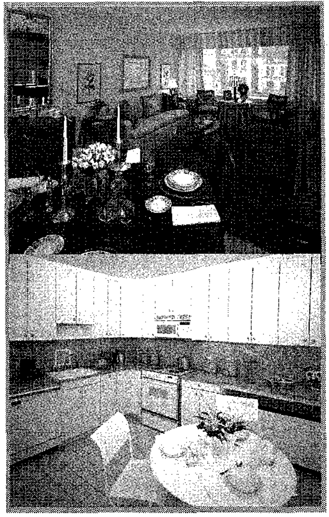

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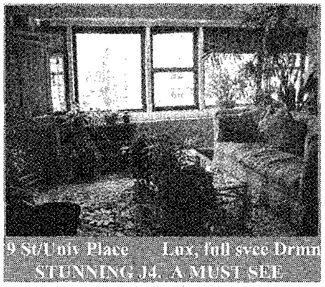

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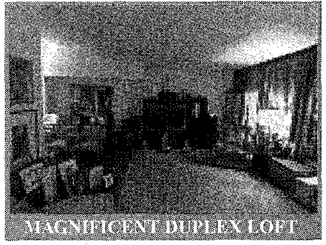

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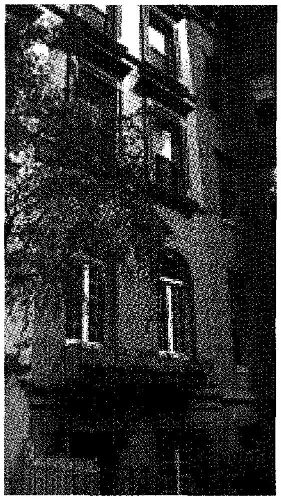

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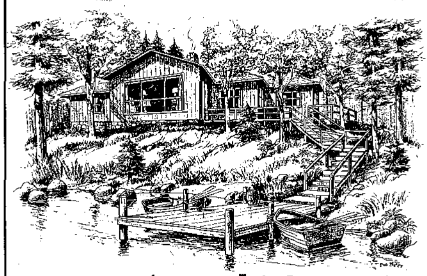

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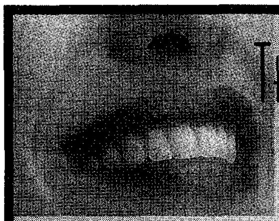

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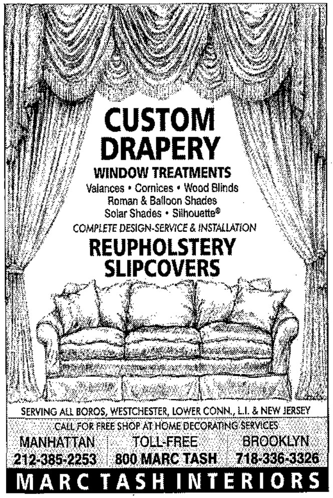

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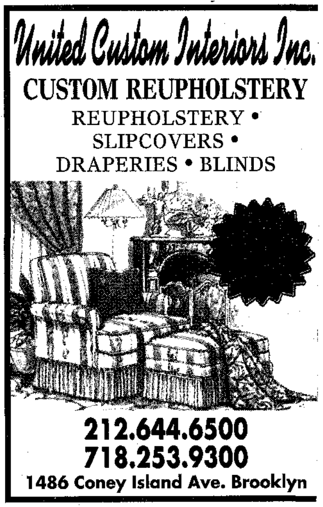

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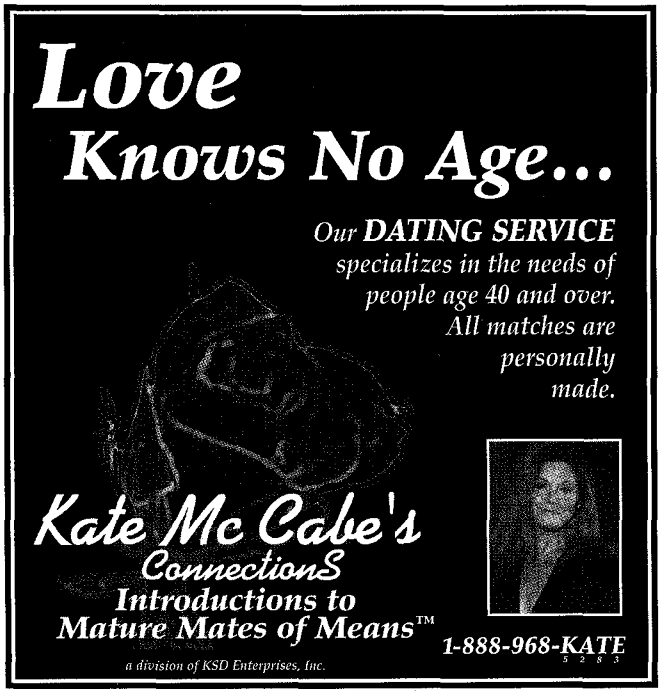

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Catholic White Female—Fit, 36, professional, seeks Catholic, single white male nonsmoker, professional, fit, 33-39. 5710☒

Grandma—80s, seeks a spry, brilliant, tender mensch. Have you a grandpa? 5669 ☒

You've Seen Me At The Gym—Working out (I'm 35, 5'7", slim, incredibly fit and strikingly beautiful). You've seen me at the Knicks games (I'm happy and energetic). You may even have seen me coming home from work wearing scrubs (I'm an MD). You assume someone like me is "taken". Well, I'm not, and despite having the "perfect life", I'm lonely and quite tired of dating. I'm extremely selective, but I'm finally ready to meet "the one" and (eventually) make him and his happiness my priority. (Is there even a possibility that you would respond to a personal ad?) You are tall, handsome, 35-45, independent, very happy, very successful, into working out, close to family/friends. You want a fun, romantic lifelong relationship with a sexy, caring partner who happens to become your best friend. Please overwhelm me with a letter and photo. 5691 ☒

Handsome, Tall, Successful—Writer/businessman, 50s, great sense of humor, in shape, stable, upbeat, seeks very attractive, special, bright, classy woman for eternal sharing, dazzling days and romantic nights. (516), North Shore a plus. Recent photo/note, please. 5684 ☒

Nice Irish Guy—Tall, slim, nice-looking, 50, own business; artist, seeking lady for a relationship, and possibilities. 5718 ☒☎

Sparkling, Athletic, Slim Brunette—5'8", 38, seeks 6', professional man, to 48. 5698 ☒☎

Follow Your Heart—Tall, attractive Jewish male, 47, family-oriented, sense of humor, romantic - enjoys movies, sports, working out. Seeks tall Jewish female best friend for passion, intimacy and commitment, with similar outlook on life and love. Nonsmoker. Photo. 5716 ☒

Pretty, With Audrey Hepburn Style—Gregarious, svelte, smart, affectionate, sexy, green-eyed, olive-skinned beauty, 34, culturally aware, diverse interests, with a soft spot for puppies, little children *and tender moments.* Seeks *handsome,* charming, sweet, accomplished, interesting, nice guy with traditional values. You won't be disappointed. Photo/note. Write to: thebarroness@excite.com or 5717☒

Nice, Jewish, 50-Plus Male—Seeks slim, pretty, 30-40s female. Gore-Clintonites need not apply. Photo. 5706☒

Avid Skier—Blue-eyed blond with beau and brains seeks exceptional man/so mate. You are 38-55, successful a worldly yet down-to-earth, very athleti *love the outdoors, skiing the West as w* as enjoying NYC...ready for romance a commitment. Photo/note, please. 5678☒

Pretty Westchester Widow—Vibra elegant blond, fit, shapely, lovin cultured, artistic, adventurous, sensu 60s, seeks romantic, upscale, fit, youth 68-plus man to share in life/interests, g outdoors, the arts. Humor a must. Fami oriented. Note/photo. 5690 ☒

Sweet, Sexy, Smart—This warm, cari pretty professional lady would like to m a gentleman, 55-65, kind, gentle, cultur and financially secure, to enjoy a qual life together. Rockland County. 5671 ☒

Very Nice, Attractive Japanese Lady Intelligent, young 30s, secure, uniq sweet, relaxed, classy, world-travel loves music, dining out, boating, ball Needs successful gentleman (single, si cere, caring, family-minded, genero well-educated, pro-job, fit, no smok drugs, financially secure) for happy m riage, warm family forever. MD, boati a plus. DOB/photo. POB 390, NYC 10028

Striking Blond Good Looks—T slender, sophisticated, stylish, interes and interesting divorced woman w extremely nice figure. Good-natured a creative, appreciates good taste a *simple pleasures. Culturally-inclined* (r fanatic): movies, museums, lectur Shakespeare. Loves to get lost bookstores/art supply stores. Adores It (food, music, language, opera in Vero mosaics in St. Mark's). Loves curr events, Central Park, lively conversati Seeks articulate, financially stable m 50-68, Protestant/Catholic backgrou preferred. 5709 ☒☎

Single White Male—35, Jewish, d hair, blue eyes, financially secu enjoys good people, good food and g times. Sports interests: football, ten Pastimes: motorcycling, boating, fishi Seeking lifelong mate (not necessa Jewish), age 25-30, ready for marri and children. Must be intellige independent, possess good sense humor and enjoy spontaneity. S photo with reply to: 5663 ☒

Airline Pilot—Now pursuing act career, recently retired, youthful 5'10", 160 lbs - loves classical mu theater, wonderful food and summers a Greek island. Looking to share and more with slim, bright, nonsmo woman. Photo/note; will recipro 5693 ☒

Very Successful Jewish Executiv 54, 5'8", seeks very beautiful, slim, s and sexy Jewish woman. Photo/ph requested. 5668 ☒

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alling All Dads—Pretty, nurturing, nencumbered lady with no children eeks single, full- or part-time dad, 8-55, to share loving relationship, n times and family life. 5700 ✉☎

ots Of Pizzazz—After parting with a ngtime love, I miss the shared interests d good times. Are you the man for me? m a real redhead who's very well-ackaged. You are 50-60, financially and notionally secure, as am I. Let's put fun, umor and spice in each other's lives. how me your style! Photo, please. 12)/(914). 5714 ✉

edium-Handsome—Thirtysomething eb editor, seeks smart, sexy woman 25-35) into rock music, sushi and oonlit walks. Note/photo, please. 5703✉

reative Dynamic—Female, 54, short d sassy, recently retired, seeks male ay-mate to share passion for nature, the ts, travel and the pleasures of soulful timacy. 5692 ✉ ☎

pper West Side—Jewish man, 46, ays piano and hockey, interested in otography, art, languages. Seeks telligent, kind, stable, slim woman who esn't have to like any of those things. etter and photo, please. 5673 ✉

0ish, Handsome Entrepreneur—nancially secure, 5'10", brown hair, blue es, 170 lbs. Likes Manhattan, foreign ms, museums, Soho, lunch at Balthazar, an George, Four Seasons, etc. Loves avel to Italy, south of France, Paris and ain; and long summer weekends in the amptons. Has extremely large home in stern Bergen County, 30 minutes from anhattan. Seeks fun-loving, intelligent, -50-year-old woman for development friendship. 5686 ✉☎

etty, Slim—(125 lbs, 5'6") woman 0ish), with sunny auburn hair, seeks tive man of means for intimate marge. Successful career. Private schoolucated. Graceful dancer. Imaginative. liable. Confident. 5708 ✉

ivorced White Male—44, Jewish. e: 6', 190, sabbath and koshervant, bright, witty, great sense of mor, financially very secure. You: gant, smart, slim, attractive, have time d inclination for a long-term relanship. Us: perfect together. 5679✉☎

Affluent White Male PhD—Seeks Asian lady. I'm very young late 50s, 6', athletic, traveler. You: serious, petite, accomplished, professional, healthy, active. E-mail: phdskier@aol.com 5699 ✉

Asian Charm—Sweet, elegant, cultured, kind, thoughtful - enjoy opera/travel. Seeks slim, laid-back, cultivated, financially secure man, 43-52, for love and marriage. m3yus@yahoo.com. 5667✉☎

I Have Good Values And A Kind Heart—Very attractive, bright, professional Asian lady, never married, looking for intelligent, sincere, successful gentleman, 36-45, for commitment, family and golf partner. Photo/note/phone. 5677 ✉

Absolutely Stunning—And so much more. Long-legged, slender, graceful, divorced, 49. Accomplished entrepreneur. Vivacious, generous, candid, real. Bountiful humor, sure to make you laugh. Penetrating green eyes. Gravitates to fun - travel, good theater, blockbuster exhibitions, US Open, spa weekends, Harry Potter, Tina Turner, Mt. Desert Island, off-beaten-track adventures. Game for most things. Plays tennis, golf, sails, hikes. Values authenticity. Seeks active/physical, 5'9"-plus, attractive man: a "doer", curious mind, interested in life, 45-56. 5696 ✉☎

Just Imagine—An extremely attractive professional woman who would like to invite a special male friend, 55 plus, to theater, dinner, movies, Knick games. Photo/note. 5694✉

Pretty, Shapely Manhattanite—Attorney with joie de vivre, warm heart - enjoys travel, the arts. Seeks mensch, 42-52, with class, integrity and a terrific sense of humor. 5688 ✉☎

You Know Who You Are—And I know who I am. Funny, isn't it? You cannot believe you are reading this ad. You are a man who wants a woman bright enough, cute enough, sexy enough, and in good shape. You want some shared interests and some non-shared interests (philosophy time: life is an adventure/the best is yet to come/onward through the fog). I want a friend, a lover and a forever partner - but all in the same person! I don't want to see your picture. I want more...I want to see your heart. So write. Call for my statistics. 5683 ✉☎

Beautiful, Bright, Sincere Lady—5'7", long red hair, green-eyed professor, 39. Loves music and travel. Seeks kind, intelligent, funny professional man. 5672 ✉

Attractive, Personable—A bit vivacious... Late-50s widow, financially secure, interested in financially secure male companion who enjoys theater, movies, long walks, spectator sports, dining out (sometimes in), NYC and travel! Please have a sense of humor and a spirit of adventure... I do! Waiting to hear from you... 5687 ✉

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Best Friend And Beyond—Me: 38, 5'2", incredibly cute, green eyes, fit, fun and athletic. You: very attractive, Jewish, fit, athletic cutie, 38-43, 5'8" plus. Us: laughing, hanging out (golf course, ski slopes) and hopefully more. Note/photo. 5711 ✉☎

Green-Eyed Woman—Earthy, creative, sensual, tall (5'10"), deep auburn-haired, eclectic tastes - feel the music and like to move with it; intelligent; professional; responsible sense of humor; a centered good listener; appreciation of nature; late 40s. Seek man of integrity, age 38-65; race unimportant; children welcomed. 5631✉☎

Beautiful, Creative, Exuberant—Professional woman, 41, with interests in art, music, science, seeks substantial, fit, intellectually curious, happy, family-minded man, 40-50, who's interested in long-term relationship. 5712 ✉☎

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Long, Cold Winter Ahead—Want nice guy to keep warm with, 35-49. I'm pretty, smart, funny... Want pleasant company - not your life and soul. Note. 5685 ✉

Irish-American Beauty—46, seeks man with sense of adventure, open to exploring life's possibilities. 5665 ✉☎

Forty-Something Physician—Funny, intelligent, emotionally secure, looking for a sweet and caring female for dating and marriage. 5715 ✉

Honest Catholic Male—41, 6', 195 lbs, brown hair, green eyes. Likes classic rock, Met games, weekend getaways, Belmont Park. Seeks attractive Catholic female. Note/photo. 5676 ✉

Looking For My Prince—I am considered very attractive, British-raised, Indian-born female, MD. I am very slim and petite, at 5'2", athletic, feminine, black hair, brown eyes. I have a vivacious, passionate and optimistic attitude to life, am very young-looking 39 years. I like all sorts of things - traveling, cinema, cars, the ocean... I would like to meet an attractive, highly successful, sophisticated man who likes the nicer things in life and has a good heart. I look forward to hearing from you. Discretion expected and assured. 5702 ✉☎

Extremely Attractive, Thin—*Bright* professional female, 40, seeks lover/friend/companion enjoying travel, music and sports (especially ice hockey). If you are between 40 and 48, have at least one child, are physically fit and know how to keep a great woman laughing, please send handwritten note/photo. 5666 ✉

Fred Seeks Ginger—Tall, handsome, intelligent and healthy gentleman, 33, seeks bright, funny, elegant and beautiful lady, 26-35, to share my passions for the arts, travel and enjoying life. Let's end up on the dance floor together. Note/photo, please. 5689 ✉

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Warm, Sensual Brunette—Slim attractive, spiritual, insightful, 50 5'5", seeks bright, attractive, carin man, 50-65, to share love, friendship intellectual and artistic interests. 5707✉☎

Active Senior Gentleman (Divorced)—With a passion for ballroom dancing concert music and tennis, seeks educate female (over 50) to share... If you have th yen, I have the how, where and when. 5674✉

Classy Caucasian Woman—LI redhea with sultry good looks and charismati personality; enjoys life's sophisticated an simple pleasures. Seeks Belafonte facsimile, 55 plus. Exchange photos. 5680✉

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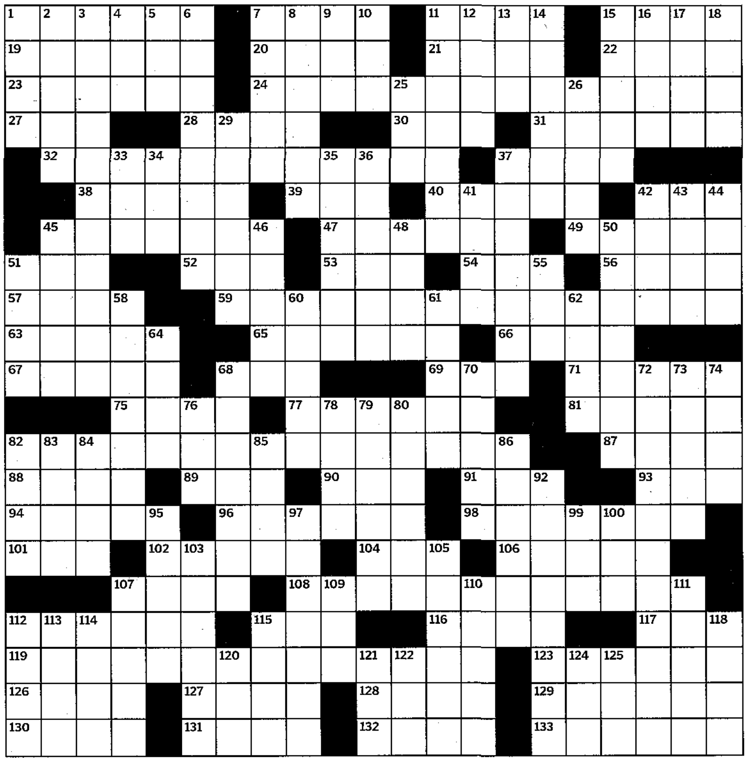
'Shakespeare at the Polls'

'Cue' Crossword by Maura B. Jacobson

ACROSS

1 TV's Geraldo
7 Say it is so
11 Baba au ——
15 Baseball-card deal
19 Home of Henry VIII's first Catherine
20 PBS science series
21 A snap
22 Site of Baylor University
23 Barroom
24 Opponents' put-down of Lazio: "Love's Labour's Lost": Act V, Sc. 2
27 Vowel request to Vanna
28 Curved molding
30 German word and homophone for "ice"
31 Khyber and Donner
32 Candidate's statement: "King Lear": I, 4
37 Dickeys for droolers
38 Subjects of verbs
39 Convent resident
40 City on the Mohawk
42 Pea shell
45 Assaults
47 Senior statesmen
49 Strong string
51 Harbor boat
52 Elongated fish
53 B'klyn campus
54 Brain-scan abbr.
56 Computer image
57 Aroma
59 Presidential candidate's aim: "Cymbeline": V, 3
63 Sherry city of Spain
65 Spinach-eater of the comics
66 Needing mending
67 "Take a number from one ——"
68 Elflike
69 Used to be
71 Theater capacity
75 Attendance list
77 Idolized
81 Golfer Palmer, to friends
82 Opponents' put-down of Hillary: "The Two Gentlemen . . .": III, 1
87 Mets' home grounds
88 Israeli dance
89 Funnyman DeLuise
90 Chablis, par exemple
91 "Braveheart" Gibson



93 Your and my
94 ——-Saxon
96 Most calamitous
98 Kind of comedian
101 Chevrolet car
102 Island of a mythical labyrinth
104 Live-in animal
106 Beatles surname
107 Praise
108 Supporters' portrayal of George W.: "A Midsummer . . .": II, 1
112 Fill with dismay
115 Goat's greeting
116 Surface ice mass
117 Mai —— (cocktail)
119 Election's deciding factor: "Julius Caesar": II, 1
123 Not a light meal
126 Portion out
127 Alaskan gold-rush city
128 Gumbo veggie
129 Rejoices greatly
130 Washstand pitcher
131 Diploma recipient, familiarly
132 Jewelers' sales
133 Democratic Party symbol

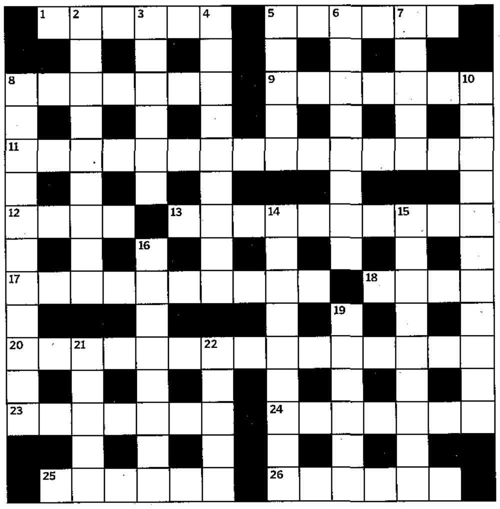
DOWN

1 Tabula —— (blank slate)
2 Teheran citizen
3 Supporters' portrayal of Al: "Timon of Athens": Act III, Sc. 5
4 Sense of self
5 Aussie leaper, for short
6 Emulate Don Pardo
7 Memorable photographer, with 70-Down
8 Elect
9 Perón or Gabor
10 Was a candidate
11 Leftovers
12 Items thrown in the ring
13 G.I. hospitality ctr.
14 Nearsighted
15 Holey cheese
16 Wiggles the tail
17 Tooth woe
18 Kitties, at poker
25 One of the Tweedles
26 Capital of Morocco
29 Engine seal
33 Word of Honoré
34 Sine —— non
35 Fill the gas tank
36 Queued
37 Cuts in half
41 Nesting place
42 Ancient Scot
43 —— about (circa)
44 Say it isn't so
45 1948 Pulitzer poet
46 Skier's terrain
48 Import tax
50 Those elected
51 WW II Japanese leader
55 Guck
58 Second hearing in court
60 The R in H.R.H.
61 Axe wielder
62 Bear of the skies
64 Menageries
68 Overflowed, as a river
70 See 7-Down
72 The debates: "Love's Labour's Lost": II, 1
73 Traffic jam
74 Use a branding iron
76 Inc., in the U.K.
78 Do a jackknife
79 California's San Luis ——
80 Tenant
82 Type of rug
83 Sharpen
84 Therefore
85 Leave out
86 Loses one's grip on
92 Applied shaving cream
95 Central Florida city
97 Did over, on the VCR
99 Catch, cop style
100 A film Joanne
103 Official decision
105 True —— (typical)
107 More hobbled
109 "Bali ——"
110 Forearm bones
111 Hurriedness
112 "Ma, He's Making Eyes ——"
113 "Boy, it's hot!"
114 Sampras of tennis
115 53rd St. gallery
118 Bitsy's preceder
120 Neighbor of Swe.
121 Egg drink
122 Electee's nickname, 1952
124 Outer: prefix
125 Play on words

The 'Guardian' Crossword Set by Paul

ACROSS

1 Run through when Paul's not wearing make-up. (6)
5,26 Victor acting to claim tainted throne for wild woman. (6,6)
8 Royal impersonators? Ruin when putting them on. (7)
9 *Trawler's grand around and across the water.* (7)
11 The downing of weapons. (5-10)
12 Pacific swimmer in alcohol. (4)
13 Terribly upset when first breaks wind. (10)
17 Recklessness and audacity's about right. (10)
18 As we speak, bet against. (4)
20 Tom, Dick and Harry eaten by a snake? Tea, we hear? Novel! (5,3,2,1,4)
23 Prisoners' sightseeing trip depicted on map. (7)
24 It's suggested that Paul's manipulated. (7)
25 Dessert defines hair. (6)
26 See 5.



DOWN

2 Technology's small fry? (9)
3 A male or female's sound plan. (6)
4 Former fracture of wrist and heel. (9)
5 Beautiful person makes me old. (5)
6 Leave snare around for an exotic bird. (8)
7 Boredom sends 9 off round the bend. (5)
8 *This comic's a lunatic, and self-destructive.* (11)
10 Mean and ready for a punch-up? (5-6)
14 Can it change around start of play for the strategist? (9)
15 Punter's fallen idol, one with no chance t get round. (9)
16 Many funny rhymes. (8)
19 Stuff pocket with sticky contents. (3,3)
21 Two rounds on the drums? (5)
22 Mr. Rochester's girl grabs one where cert birds will rest. (5)

Solutions to last week's puzzles appear on page 131.

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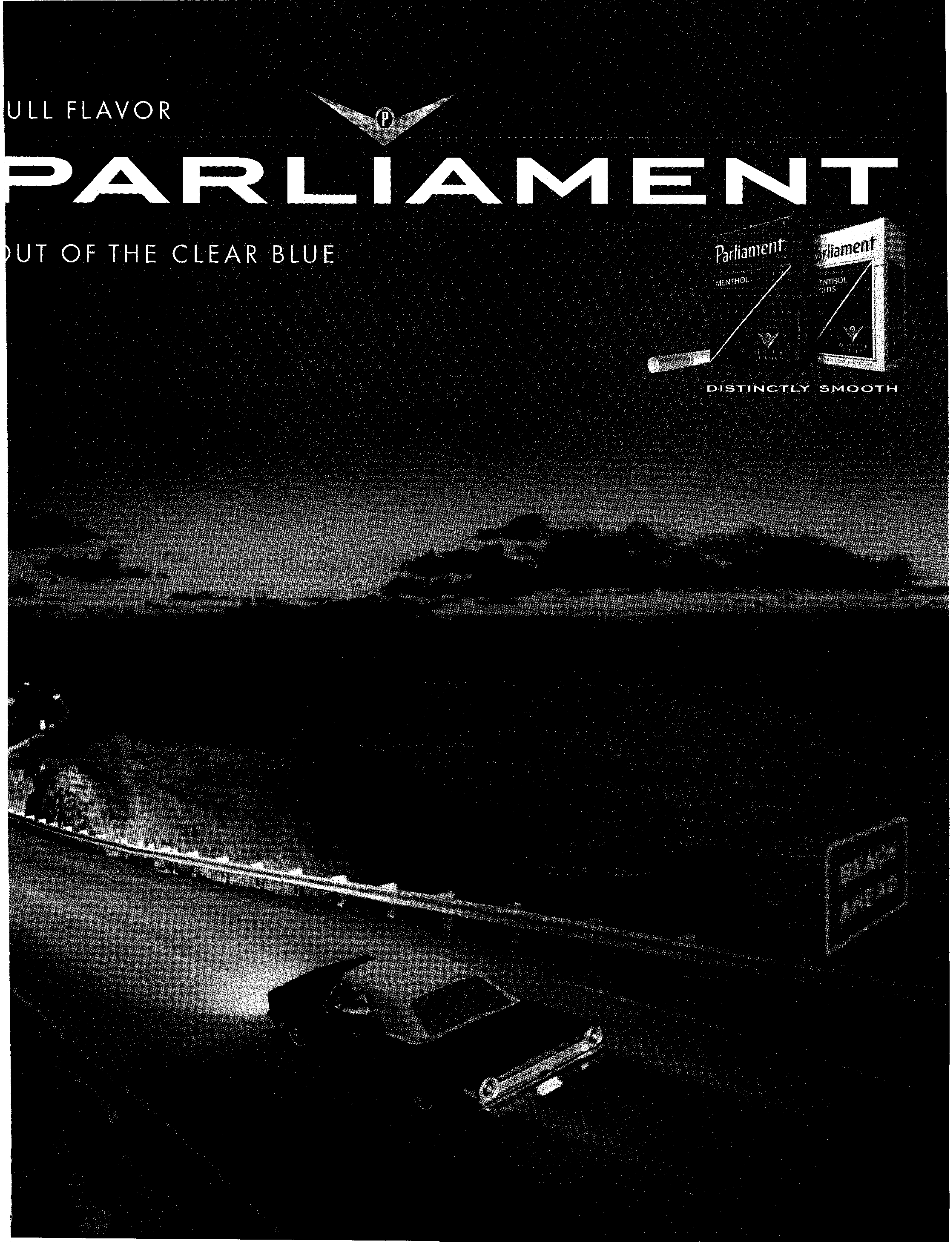
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